

M. B. A.

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1884
Mar. 28
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CATALOGUE
OF
THE CHOICE COLLECTION
OF
ENGRAVINGS AND ETCHINGS

FORMED BY THE LATE
ST. JOHN DENT, Esq.

WHICH WILL BE SOLD BY AUCTION,

(In accordance with the Will of the Deceased)

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

L.43805

On FRIDAY, the 28th day of MARCH, 1884, and Six following Days,

AT ONE O'CLOCK PRECISELY EACH DAY.

May be Viewed Two Days prior, and Catalogues had.

DRYDEN PRESS: J. DAVY & SONS, LONG ACRE, LONDON, W.C.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1*s.* ; above five pounds, 2*s.* 6*d.* ; and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased to be immediately put up again and re-sold.
- V. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEBY, WILKINSON and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON and HODGE will have the option of re-selling the lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, Wellington Street, Strand.



NOTICE.



THE COLLECTION OF PRINTS now offered for sale was formed with great judgment and consummate taste, and in consequence of the almost uniform perfection as to condition and impression which distinguishes the Prints, the compiler of the Catalogue has waived the practice of applying terms of special praise.

Throughout the Catalogue, where practicable, the names of the various Collections through which the Prints have passed are given.





CATALOGUE
OF
THE COLLECTION OF
ENGRAVINGS & ETCHINGS,

FORMED BY THE LATE
ST. JOHN DENT, ESQ.

FIRST DAY'S SALE.

*(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's
Peintre-Graveur).*

JAN VAN AKEN.

LOT

Page	1		LEWS ON THE RHINE (18-21), uniform set Collection—Maberly.	4	2	10
			CHERUBINO ALBERTI.			
James	2		HOLY FAMILY, after Raphael (33), proof before letters. STATUE OF THE MADONNA AND CHILD in a niche (34)	1	7	
Hutton	3		AN ANGEL FLYING (140). ST. FRANCIS OF ASSISI RECEIVING THE STIGMATA (56). Collection—P. Mariette, 1661.	1	2	
By	4		ST. CATHERINE OF SIENA IN ECSTASY (60), first state before the address, cum privilegio	1		10

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HEINRICH ALDEGREVER.

1	12	5	THE HISTORY OF ADAM AND EVE (1-6), <i>uniform set complete</i>	6	Lansen
2	2	6	ADAM AND EVE STANDING, 1551 (7-8)	2	Tawcett
1	1	7	ADAM AND EVE STANDING, 1529 (11-12)	2	Brenn
1	15	8	THE HISTORY OF LOT (14-17), <i>the set complete and uniform</i>	4	Hutton
	15	9	THE JUDGMENT OF SOLOMON, 1555 (29)	1	Gall
	12	10	JUDITH with the Head of Holofernes in a dish, 1528 (34)	1	Danlos
2	2	11	THE HISTORY OF SUSANNAH, 1555 (30-33), <i>uniform set</i>	4	Brenn
	11	12	BATHSHEBA IN THE BATH, 1532 (37)	1	Lansen
1	17	13	THE ANNUNCIATION, 1553 (38)	1	Neder
	13	14	THE NATIVITY, 1553 (39)	1	Hutton
1	14	15	THE VIRGIN SEATED, 1527 (55)	1	Neder
1	12	16	TARQUIN AND LUCRETIA, after George Pencz, 1539 (63)	1	Montagu
1	11	17	JASON AND MEDEA, 1529 (65)	1	Riggall
2	9	18	RHEA SYLVIA (66)	1	Tawcett
1	8	19	MUTIUS SCÆVOLA, 1530 (69)	1	Lansen
1	1	20	THE PLANETS, 1533. APOLLO (74). MARS (76). MERCURY (77). SATURN (79), <i>incomplete, wanting three</i>	4	or
3	3	21	THE LABOURS OF HERCULES (83-95), <i>set complete and uniform</i>	13	or
1	6	22	HERCULES AND ANTÆUS, 1529 (96)	1	Gutekunst
	14	23	FAITH, 1528 (131)	1	or
	16	24	INTEMPERANCE, 1528 (132)	1	Riggall
2		25	STRENGTH, 1528 (133)	1	Hibande
<i>Collection—P. Mariette, 1669.</i>					
1	4	26	THE MONK AND THE NUN, 1530 (178), <i>very rare</i>	1	Lansen
2	2	27	NIGHT, 1553 (180), <i>very rare</i>	1	Neder
30		28	JAN VAN LEYDEN, 1536 (182), <i>extremely rare</i>	1	Benison
10	15	29	BERNARD KNIPPERDOLLING, 1536 (183)	1	Danlos
<i>Collections—P. Mariette, 1668, Ottley, McIntosh.</i>					
6	10	30	HEINRICH ALDEGREVER at the age of 37 (189)	1	Fine Ar
<i>Collection—Brooke.</i>					
1	6	31	TWELVE CHILDREN DANCING IN A CIRCLE TO THE VIOLIN AND TRUMPET (252)	1	Lansen
1	16	32	PANEL OF ORNAMENT with mask, 1552 (285)	1	Gutekunst
2	13	33	PANEL OF ORNAMENT with male and female satyrs, 1553 (287)	1	Danlos

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JAN ALMELOVEEN.

Stutton	34	THE LITTLE CHURCH, after Herman Saftleven	1	11
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ALBRECHT ALTDORFER.

Lauener	35	JUDITH with the head of Holofernes (1)		1 5
do	36	SAMSON AND THE GATES OF GAZA (2)	1	12
do	37	THE REPOSE IN EGYPT (5)	1	18
tekmach	38	THE CRUCIFIXION (8)	1	2 9
neder	39	THE MADONNA AND CHILD (15)	1	19
Perks	40	ST. JEROME STANDING, READING (21)	1	1 8
Lauener	41	ST. JEROME ACCOMPANIED BY THE LION (22)	1	1 11
Stutton	42	THE NUN IN THE CLOISTER (24)	1	19
Tawcett	43	MERCURY STANDING IN THE SEA (29)	1	1 11
neder	44	TRIUMPH OF NEPTUNE (3)	1	1 15
Tawcett	45	MUTIUS SCAEVOla PLACING HIS RIGHT HAND IN THE FIRE (40)	1	12
Lauener	46	LUCRETIA STABBING HERSELF (42)	1	2 2
Loftie	47	THE VIOLIN PLAYER (54)	1	1 13
do	48	A NAKED WOMAN STANDING UPON A STAR (58)	1	14

JOST AMMAN.

bandeau	49	ADMIRAL GASPAR DE COLIGNY, 1573, with vignette of the Massacre of St. Bartholomew; <i>an oval etching with illustrated border</i> (17).	1	5 10
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Collections—St. Aubyn, Bernal.

MASTER OF THE ANCHOR.

do	50	THE FEMALE TAKEN IN ADULTERY (2), <i>very rare</i>	1	56
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FAUSTINO ANDERLONI.

Neseda	51	THE MAGDALEN, after Correggio (<i>Le B. 4</i>), <i>proof before any letters</i>	1	18
Page	52	CHRIST BEARING THE CROSS, after Callisto da Lodi (<i>Le B. 9</i>), <i>artist's proof before letters</i>	1	11

PAOLO ANESI.

gnaghi	53	VIEWS IN VENICE, &c., by and after Canaletti, by Paolo Anesi, Bernardo Belloto, &c.	33	3 1
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ANONYMOUS.

- 6 54 THE MOST HIGH AND MIGHTIE HENRY VIII, in his coronation robes, *an oval. Are to be sold in Lombard Street by Hen: Balaam* 1
- 12 55 ELISABETH DEI GRATIA REGINA ANGLIÆ, Liefrinck *excud.* Queen Elizabeth, full length, when young, *very curious, attributed to Franz Hogenberg* 1
Collection—Martin.
- 56 MARY QUEEN OF SCOTS, "Maria Scotorum Regina, ætatis 44, ano. 1583;" bust, plainly dressed, with large jewelled cross on bosom, and coat of arms to the right of her face, *very rare* 1
Collection—Martin.
- 57 THE CONTEMPLATIVE CHARMER; *printed for R. Sayer* 1
- 58 THE RUINED GIRL; *printed for R. Sayer, 1781* 1
- 59 FRAIL KITTY, *Laurie and Whittle, 1794.* TWO YOUNG LADIES WALKING, *a circle* 2
- 60 EXPECTATION, *published by H. Humphrey, rare.* POCKET BOOK ILLUSTRATION, 1773-1784, *six plates on a sheet.* INTERIOR with party of Ladies, *an oval, proof before all letters.* THE WITTY DORINDA, *published by Laurie and Whittle, 1794, rare.* ANNE DE POLIGNAC, 1648, *inscribed G. D. G. F.* 10
- 61 THE CREATION OF EVE; the Temptation and the Flight from Paradise in the distance; God the Father seen above. *German Etching, somewhat in the style of A. Hirschvogel* 1
- 62 THE THREE COLIGNY, full lengths, standing together. "COLIGNIS FRATRES" above, and German inscription underneath, after Marc Duval, 1579. (*See Dumesnil vol. V, page 6, No. 3*), *before the address of N. Visscher, very rare* 1
Collection—Martin.

JAMES MACARDELL.

- 63 HENRIETTA COUNTESS OF ROCHESTER, after Sir Peter Lely, one of the Windsor Beauties (*Smith, 156*), *proof before any letters* 1

Brenn

Tawcett

Blunaght

Page

Blun

Blunaght

Lansen

Blun

or

Tawcett

MASTER OF THE INITIALS I. B.

- 64 THE DIVINITIES WHO PRESIDED OVER THE PLANETS (11-17), *uniform set, complete* 3 3
7
- 65 DUPLICATES OF TWO OF THE SAME SET—JUPITER (12) and THE SUN (14) 2 9
- 66 THE TRIUMPH OF BACCHUS, 1528 (19) 1 1 8
- 67 COMBAT OF GLADIATORS ON FOOT (21) 1 1 .
- 68 COMBAT OF GLADIATORS ON HORSEBACK AND ON FOOT (22) 1 1 19
- 69 THE INFANT VINTAGERS, 1529 (35) 1 1 6

Collection—Willett.

JEAN JOSEPH BALÉCHOU.

- 70 THE STORM, after Joseph Vernet (*Le B.* 84) *proof before all letters; one of the rarest prints of the French school in this state; it is covered by marks of the engraver's tools below the margin* 1 7

LUDOLF BAKHUIZEN.

- 71 MARINE VIEWS (1-10), *uniform set, accompanied with the painter's portrait in mezzotinto (13), before the number and with the title* 11 5 10
Collections—Esdaile, Maberly, Thompson.

JOHN K. BALDREY.

- 72 EVELINA, the artist's wife, after John Hopner, R.A. 1 2 2

NICOLAS BAZIN.

- 73 EQUESTRIAN PORTRAITS—Elizabeth Charlotte de Baviere (*Le B.* 157); Louis Dauphin de France (*Le B.* 166); Maria Thérèse d'Autriche (*Le B.* 168) 3 2 2

JACOPO DE' BARBARJ.

- 74 THE HOLY FAMILY (4), *rare* 1 2 2
- 75 THE MADONNA AND CHILD (6) 1 39 .

Collection—D. Bromley.

- 76 THE GUARDIAN ANGEL (9) 1 6 6

Collections—Sykes, Esdaile, Bromley.

- 77 A NAKED WOMAN with a mirror (12) 1 5 5

- 78 A SACRIFICE TO PRIAPUS (19) 1 36 .

Collection—Bromley.

- 79 TWO OLD MEN READING (15) 1 12 12

DOMINIQUE BARRIÈRE.

- 13 80 A GROUP OF SAINTS, from the Last Judgment, by Michel Angelo (2). *Not described by Dumesnil* 1

FRANCESCO BARTOLOZZI.

- 12 81 THE MUSING CHARMER, after W. Ward, *proof before the "p" was altered to "r" in the word charmer* 1 *Servais*
- 4 10 82 "SPRING" and "AUTUMN," after Richard Westall 2 *Colnagh*
- 11 83 A ST. JAMES'S BEAUTY. A ST. GILES'S BEAUTY, after W. Ward, *the former a proof before the title* 2 *Do*
- 4 17 6 84 A TIMELY CAUTION, published by Robert Sayer, 1789, rare. A LECTURE ON GADDING, after J. R. Smith 2 *Mundy*
- 5 2 6 85 ENGLISH COURTSHIP, after Edward Penny, *Pub. by G. T. Stubbs, 1788. MAIDEN PLAYING WITH A BIRD, after A. Ramberg, proof, rare* 2 *Do*
- 6 86 SHRIMPS, after William Hogarth, *printed in red* 1 *Cash*
- 7 10 87 WINTER, after Francis Wheatley, *proof before the title. ORANGE GIRL, after J. H. Banwell* 2 *Colnagh*
- 4 10 88 MARY QUEEN OF SCOTS AND HER SON, after Federico Zuccherro, *proof with artist's name only* 1 *James*
- 14 89 GEORGE PRINCE OF WALES, after P. Violet, *from a miniature, proof open letters, rare* 1 *Tawcett*
- 4 90 THE PORTRAIT OF A GRECIAN LADY (Mrs. Baldwin), after Richard Cosway, R.A. 1 *Lanser*
- 2 8 91 LADY DUNCANNON, after J. Downman 1 *Colvin*
- 4 92 MISS FORSTER, afterwards the beautiful Duchess of Devonshire, *proof before letters* 1 *Colnagh*

NICOLAS BEATRIZET.

- 3 93 THE FALL OF PHAETON, after Michael Angelo (*Dumesnil 31*), *first state before the address of Losi, with copy* 2 *Page*
- 1 12 94 BATTLE BETWEEN THE ROMANS AND DACIENS, from a bas-relief on the Arch of Constantine (*D. 97*). *Collection—St. Aubyn.* 1 *Do*

JACQUES FIRMIN BEAUVARLET.

- 3 3 95 LES COUSEUSES, after Guido (*Le B. 43*), *first state before all letters* 1 *Masser*

ISAAC BECKET.

- 97 MADAME SOAMS, after Sir Godfrey Kneller (S. 91), *proof before all letters* 1

Collection—Townley.

- 98 LADY WILLIAMS, after W. Wissing, (S. 97), *second state, only one known* 1

CORNELIS BEGA.

- 99 SHEET OF SMALL ETCHINGS—HEAD OF AN OLD WOMAN (4). A MAN WITH HIS HANDS UNDER HIS CLOAK (18). THE SMOKERS (11-13). AN OLD WOMAN WITH LARGE JUG (12) 5

- 100 ANOTHER SHEET OF SMALL ETCHINGS—A MAN WEARING A SHORT CLOAK (8). THE DRINKER (16). THE PEASANT WITH HAT IN HAND (17). WOMAN WITH BASKET ON HER HEAD (18), *first state* 4

- 101 BOORS CARESSING THE WAITRESS (34). THE CABARET (35) 2
Collection—Brooke.

BARTEL BEHAM.

- 102 JUDITH SEATED ON THE BODY OF HOLOFERNES (3) 1

- 103 THE MADONNA AND CHILD with a Skull (5) 1

- 104 THE MADONNA AND CHILD at a Window (8) 1
Collection—Willet

- 105 CLEOPATRA STANDING NEAR A TREE (12) 1

- 106 COMBAT OF NAKED MEN, "TITUS GRACCHUS" (17), *very rare* 1

- 107 PORTRAIT OF THE EMPEROR CHARLES V, (60), *first state before the monogram of the Master, rare, F. Gauwet, 1819, Harford* 1

- 108 PORTRAIT OF THE EMPEROR FERDINAND I (61), *first state before the address of J. ab Heyden.* 1

Collections—Ottley, MacIntosh.

HANS SEBALD BEHAM.

- 109 ADAM AND EVE (227, 1) 1

- 110 ADAM AND EVE SEATED, (1, 2), *first state* 2

- 111 ADAM STANDING, a bull couched at his feet (3) 1

- 112 EVE STANDING, a lion couched at her feet (4), *first state* 1

- 113 EVE STANDING, a lion couched at her feet, (4) *second state, retouched, especially in the sky* 1

1	9	114	ADAM AND EVE SEATED, 1536 (5)	1	Gutekuna
1	11	115	ADAM AND EVE WITH DEATH, 1543 (6)	1	Riggall
1	1	116	ADAM AND EVE DRIVEN FROM PARADISE (7), <i>first state</i>	1	Loftie
	12	117	ADAM AND EVE DRIVEN FROM PARADISE, <i>second state</i>	1	Gall
1		118	MOSES AND AARON, 1526 (8)	1	Tawcett
	11	119	JUDITH STANDING (11), <i>first state. Copy of the same by I. Wierix</i>	2	Lauzer
1	15	120	JOSEPH AND POTIPHAR'S WIFE (14), <i>first state</i> <i>Collection—Willet.</i>	1	so
	11	121	THE MADONNA SEATED (18) <i>Collection—Willet.</i>	1	so
1	11	122	THE MADONNA AND THE PAROQUET (19)	1	so
1	18	123	THE HISTORY OF THE PRODIGAL SON (31-34)	4	Riggall
1	18	124	COMBAT BETWEEN THE GREEKS AND TROJANS (69) <i>Collection—Storck.</i>	1	Meder
2		125	CIMON SUCKLED BY HIS DAUGHTER PERO, 1544 (74), <i>first state</i>	1	Gutekuna
1	2	126	CIMON SUCKLED BY HIS DAUGHTER, 1544 (75), <i>first state before</i> <i>the inscription</i>	1	Lauzer
1	10	127	THE JUDGMENT OF PARIS, 1546 (89), <i>first state</i>	1	so
	11	128	VENUS AND CUPID (91)	1	Meder
1	9	129	THE LABOURS OF HERCULES (96-107) <i>uniform set, in early states</i>	12	Lauzer
1	2	130	NESSUS AND DEJANIRA (108), <i>first state, and copy reversed, very fine</i>	2	Mason
	19	131	A SATYR PLAYING THE LYRE (109), <i>first state</i>	1	Lauzer
	18	132	A FEMALE SATYR PLAYING THE BAGPIPES (110), <i>first state</i>	1	so
	11	133	LEDA AND THE SWAN (112) <i>Collection—Storck.</i>	1	so
1	19	134	THE VIRTUES (129-136), <i>first states, uniform set, complete</i>	8	Loftie
1	16	135	DEATH SURPRISING A SLEEPING WOMAN (146)	1	Gutekuna
2	3	136	A YOUNG LADY ACCOMPANIED BY DEATH AS A BUFFOON (148), <i>first state</i>	1	Loftie
1	7	137	DEATH KISSING A NAKED WOMAN, who is standing (150), <i>first</i> <i>state, and copy reversed</i>	2	Mason
	12	138	DEATH AND THE THREE SORCERERS (151)	1	Stoltorp

139	THE VILLAGE DANCERS (154-163), <i>the set, complete and uniform, first states</i>	2	18
	Collection—Aylesford.	10	
140	THE AMOROUS SOLDIER (202)	1	3
141	THE BATH ROOM, with woman washing her feet (107)	1	3
142	THE BUFFOON AND THE TWO COUPLES OF LOVERS (212), <i>first state before the date 1535</i>	1	15
143	THE TWO FOOLS (213), <i>first state, and a worn impression</i>	2	13
144	THE FOOL AND THE BATHERS (214), <i>first state</i>	1	16
145	A FEMALE RECLINING (215), <i>second state</i>	1	16
146	VIGNETTE WITH MASK, 1544 (228)	1	10
147	VIGNETTE—THE LITTLE BUFFOON, 1542 (230)	1	19
148	TWO CUPIDS RIDING ON CHIMERICAL ANIMALS (236)	1	5
149	A CORINTHIAN COLUMN (253). THE ARMS OF H. S. BEHAM (254). ANOTHER (255)	2	7
		3	
150	THE ARMS WITH A COCK (256)	1	15
151	THE ARMS WITH AN EAGLE (257)	1	7
152	A GENIUS BEARING AN ESCUTCHEON, 1535 (258)	1	14
153	ANOTHER GENIUS BEARING AN ESCUTCHEON OF ARMS (259)	1	18
154	JARAH AND HIS WIFE AND THREE CHILDREN, woodcut (79), <i>rare</i>	1	13
155	THE TEMPTATION, a large woodcut in a chiaroscuro (<i>Pass IV.</i> 78, 172), <i>very rare</i>	3	17
	Collections—De Fries, 1799, Prince de Paar.	1	6

NICOLAS BERCHEM.

156	THE COW STANDING IN WATER, (1), <i>the first described state, N. Berchem f. 1680, and before the address of N. Visscher</i>	13	5
	Collections—Van Putten, Esdaile, Maberly.	1	
157	THE COW WATERING, (2), <i>first state before the address of F. de Wit excudit</i>	1	10
158	THE THREE COWS RESTING (3), called "Le Diamant," <i>very fine, second state without the name of Berchem</i>	6	6
159	THE PLAYER ON THE BAGPIPES (4), <i>first state before the name of N. Berghem fec.</i>	22	10
	Collections—Debois, Paar, Brooke.	1	

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13	10	160	THE MAN RIDING ON A DONKEY (5), <i>early state before the additional work on the sky, very rare</i>	1	Danlo
3	1	161	THE HERDSMAN PLAYING THE FLUTE (6), <i>first state</i> <i>Collection—Brooke.</i>	1	Lutekn
1	2	162	THE HERDSMAN CONVERSING WITH A WOMAN WHO IS SUCKLING HER CHILD (7) <i>Collections—Baring, Brooke.</i>	1	Tuller
10		163	Four from the set of Subjects of Animals, oblong (13-18)—THREE COWS, ONE OF THEM BEING MILKED (13). GROUP OF THREE HORSES (14). TWO COWS, ONE RESTING (15). THE JACKASS (16), <i>proof before the name and numbers</i>	4	Page
1	9	164	SHEEP WITH SEATED SHEPHERDESS ON TITLE, <i>perfect set of 8 etchings with the address of T. Matham, and before the numbers</i> 8 <i>Collection—Harman.</i>	8	Danlo
44	10	165	SHEEP, GOATS AND DOGS with seated Shepherd on title, <i>perfect set of 8 etchings with the address of T. Matham and before the numbers</i> 8 <i>Collection—Harman.</i>	8	90
44	4	166	THE SET, called the Milk Maid (23-28), <i>proof before additional work</i>	6	Page

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SECOND DAY'S SALE.

BARTOLOMEO BISCAINO.

LOT

Miller	167	 THE NATIVITY (7), <i>first state before the address of Daman</i> 2 <i>Collection—Brooke.</i> 1 5
zenheim	168	THE ADORATION OF THE MAGI (10), <i>two states, one undescribed</i> 2 9
do	169	THE WOMAN TAKEN IN ADULTERY (13); <i>Collection—Prince de-</i> <i>Paar. THE LITTLE SAVIOUR, in an oval</i> (14) 2 5
ames	170	THE HOLY FAMILY (16) 1 15
Lloyd	171	THE VIRGIN ADORING THE INFANT CHRIST (22) 1 13
zenheim	172	THE MADONNA AND CHILD (27) 1 9
do	173	SAINT JEROME (34), <i>first state before the inscription</i> 1 11
do	174	THE PENITENT MAGDALEN (38) 1 7

JAKOB BINCK.

Laufer	175	BATHSHEBA RECEIVING THE MESSAGE FROM DAVID (7) 1 <i>Collection—McIntosh.</i> 17
Clement	176	THE ADORATION OF THE MAGI, above the Madonna, crowned by angels, six medallions containing subjects from the life of the Madonna, with a female saint on either side, <i>undescribed</i> <i>by Bartsch</i> 1 22 10 <i>Collections—Thane, Esdaile, and Willet.</i>
Canlo	77	THE DESCENT FROM THE CROSS, enclosed by various small sub- jects from the life of Christ, some in circles; <i>undescribed by</i> <i>Bartsch, very fine and rare (Passavant, vol. iv. p. 9, No. 103)</i> <i>Collection—Maberly.</i> 1 30

35	10	178	THE MADONNA AND CHILD, with St. Elizabeth seen behind her and other Saints at her feet; six subjects in medallions at the sides, containing events in her life, and figure of St. John the Evangelist and St. John the Baptist on either side, the mark in the centre just above the head of St. Elizabeth, not described by Bartsch or Passavant	1	Mitchell
2	6	179	THE MADONNA SEATED ON A BANK, with an apple in her hand (19)	1	Tawcett
	16	180	SAINT ANTHONY THE HERMIT (21)	1	Laufer
15		181	THE MADONNA, St. CATHERINE and St. BARBARA (24)	1	Shibandean
3	17	182	SAINT GEORGE ON HORSEBACK (23)	1	Laufer
3	12	183	DEATH OVERCOMING THE SOLDIER (52)	1	Tawcett
1	1	184	THE SORCERESS BEATING THE DEVIL (58), rare	1	Laufer
2	2	185	SOLDIERS GAMBLING (74)	1	Fieder
	17	186	A NEWLY MARRIED COUPLE DANCING (75)	1	Rosenheim
	14	187	THE SOLDIER AND HIS MISTRESS, <i>undescribed copy from H. S. Beham</i>	1	Laufer
	13	188	THE SOLDIER AND HIS MISTRESS (63), <i>reversed copy from H. S. Beham (202)</i>		Go
	17	189	THE STANDARD BEARER (64)	1	Go
1	17	190	PORTRAIT OF LUCAS GASSEL, 1529 (93), rare <i>Collection—P. Mariette, 1669.</i>	1	Go
5		191	PORTRAIT SAID TO BE THAT OF JAKOB BINCK (95)	1	Shibandean

ABRAHAM BLOOTELINGH.

5	5	192	PORTRAIT OF PIERRE SCHOOT MUYLMAN, after Netcher, Wouverman and Wynants. <i>The artist's chef d'œuvre, proof before letters or artists' names below, but the engraver's name within the marginal line at top (Wessely 27)</i>	1	Li Heele
			<i>Collections—Van Putten, Woodburn.</i>		
2	2	193	JAMES DUKE OF MONMOUTH, after Sir Peter Lely (<i>W.</i> 28)	1	Colnaghi
14		194	CATHERINE OF BRAGANZA QUEEN OF CHARLES II, SEATED, after Lely (<i>W.</i> page 62, 28) <i>undescribed proof before all letters</i>	1	Korean
			<i>Collection—Bernal.</i>		
3	3	195	HENRY DUKE OF NORFOLK IN ARMOUR, in a border of oak leaves (<i>W.</i> 32), after Sir Peter Lely, 1678, <i>undescribed proof before the motto in pederole beneath the arms</i>	1	Shibandean

maghi	196	LOUISA DUCHESS OF PORTSMOUTH, &C., <i>P. Lely pinxit, A. Blooteling fec., Jo. Lloyd excudit</i> , the face turned a little to the right (<i>W.</i> 39)	3	5	1
cedw	197	PROOF OF THE SAME, <i>before the square frame in imitation of marble around the oval</i>	15		1
		<i>Collection—Buckingham.</i>			
do	198	LOUISE DUCHESS OF PORTSMOUTH, &C., <i>P. Lely pinx., A. Blooteling fecit et exc., the second plate not described by Wessely</i> , the face turned a little to the left	4	12	1
wcett	198*	LOUISE DUCHESS OF PORTSMOUTH, <i>P. Lely, eques. pinxit; A. Blootelingh, ex.</i>		11	1

FRANZ VON BOCHOLT.

bandeau	199	THE JUDGMENT OF SOLOMON (2), <i>first state before the plate was reworked in the more delicate parts, and the refinement and beauty obliterated.</i>	350		1
		* * This state has not been noticed either by Bartsch or Passavant. Both are, however, to be found in the British Museum, but the earlier one is in a mutilated condition.			
		<i>Collections—Esdaile, D. Bromley.</i>			
do	200	THE ANNUNCIATION (3)	1	210	
		<i>Collections—Beckford, Harford.</i>			

PETER BOEL.

iller	201	A BOAR HUNT, after F. Snyders (<i>p.</i> 201, No. 7), <i>first state before the address of Naudet</i>		10	6
					1

JEAN JACQUES DE BOISSIEU.

Clement	202	LANDSCAPES—COW DRINKING, after Ruisdael. A RIVER SCENE, with pathway through a farm on the bank of a river, after F. Wynants, <i>proofs on india paper</i>	4	10	2
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FERDINAND BOL.

neder	203	ABRAHAM'S SACRIFICE, <i>an arched plate</i>	1	1	11
do	204	SAINT JEROME IN A CAVERN, <i>contemplating a crucifix</i>	1	2	6
		<i>Collection—P. Mariette, 1674.</i>			

- 748: 19: -
3 3 . 205 A WOMAN AT A CASEMENT, holding a pear in her right hand,
designed in the manner of Rembrandt 1
Collection—Brooke.

Haller

BOETIUS ADAM BOLSWERT.

- 1 16 . 206 THE RAISING OF LAZARUS, after Rubens (*Le B. 4*), *first state with*
the address of the engraver 1

Page

SCHELTE A. BOLSWERT.

- 2 18 . 207 THE BRAZEN SERPENT, after Rubens (*Le B. 2*); *the first state is*
before the arms and the dedication "Nobili," &c. 1
Collection—Terry.

Lloyd

* * This impression has both the arms and dedication, but is
before the address of Herbert.

- 5 . 208 THE MARRIAGE OF THE VIRGIN, after Rubens (*Le B. 5*), *proof*
before all letters 1
Collections—Sykes, Esdaile, Maberly.

Thibaudes

- 2 18 . 209 THE MIRACULOUS DRAUGHT OF FISHES, after Rubens, *in three*
sheets (Le B. 51), first state 1

Page

- 1 . 210 PETER DENYING HIMSELF, after Gerard Seghers (*Le B. 57*) 1
Collections—Hibbert, Esdaile.

Lloyd

- 9 . 211 CHRIST CROWNED WITH THORNS BY THE ROMAN SOLDIERS
(*Le B. 55*), *with the light on the portrait of the man who is seen*
buffeting Christ. With the address of Vanden Enden 1
Collection—Durand.

Clement

- 2 . 212 THE RAISING OF THE CROSS, after A. Van Dyck, *first state before*
the alteration in the face of Christ 1

Page

- 3 9 . 213 CHRIST EXPIRING ON THE CROSS, after Rubens (*Le B. 60*), *first*
impression, A. Bolswert scul. et excudit 1
Collection—Esdaile.

Sanbo

- 6 6 . 214 CHRIST EXPIRING ON THE CROSS, after Van Dyck, *first state before*
the head of St. John was placed on the Virgin's shoulder, and with
the address of Vanden Enden 1
Collection—Terry.

Gall

786. 61-

mbos	215	CHRIST ON THE CROSS, after Rubens, <i>proof before any letters</i>	1	2	1
		<i>Collection—Dijonval.</i>			
bach	216	THE DEAD CHRIST IN THE LAP OF HIS MOTHER, after Van Dyck (<i>Le B. 61</i>)	1	1	
		<i>Collection—Terry.</i>			
so	217	THE VIRGIN AT THE FOOT OF THE CROSS, after J. Jordaens (<i>Le B. 62</i>)	1	3	6
		<i>Collection—Esdaile.</i>			
fall rice	218	HOLY FAMILY WITH THE CRADLE, after Rubens (<i>Le B. 43</i>)	1	1	6
	219	HOLY FAMILY AND INFANT ST. JOHN, with bird, after Rubens (<i>Le B. 38</i>)	1	2	10
		<i>Collection—Nutteris.</i>			
James	220	SAINT ANNE INSTRUCTING THE VIRGIN, after Rubens (<i>Le B. 152</i>)	2	11	
			1		
ig-gall	221	MERCURY AND ARGUS, after Jordaens (<i>Le B. 188</i>)	1	12	
		<i>Collection—Esdaile.</i>			
bandeau	222	THE CONCERT, after J. Jordaens (<i>Le B. 194</i>), <i>first state</i>	1	3	9
anser	223	FREDERICK THE ELECTOR PALATINE, AND HIS CONSORT THE PRINCESS ELIZABETH, after Mierevelt	2		16
ig-gall	224	LION HUNT, after Rubens (<i>Le B. 197</i>)	1	1	9
Denison	225	NINE FROM THE SMALL SET OF LANDSCAPES, after Rubens, <i>proofs before all letters</i>	9	15	10
		<i>Collection—Bernal.</i>			

GIULIO BONASONE.

enheim	226	NOAH AND HIS FAMILY LEAVING THE ARK (4)	1	18	
ig-gall	227	JESUS CHRIST RENDERING UP HIS SPIRIT ON THE CROSS, after Michel Angelo (43)	1	19	
		<i>Collections—Buckingham, Bromley.</i>			
Lloyd	228	THE ENTOMBMENT, after Titian (44)	1	7	
		<i>Collections—Buckingham, Bromley.</i>			
mpion	229	THE VISION OF ST. JEROME, from the picture by Parmegiano in the National Gallery (62)	1	1	
enheim	230	SAINT PETER AND ST. JOHN, after Pirino del Vaga (73)	1	1	10

825. 10:-

825: 10:-

	13	231	THE LAST JUDGMENT, after Michel Angelo (81)	1	Rosenheim
1	.	232	THE AMOURS OF ALEXANDER AND ROXANA (100)	1	V. Sabin
1	10	233	THE TRIUMPH OF LOVE (106)	1	Rosenheim
	15	234	THE GOD PAN, seated by a nymph, after Giulio Romano (170)	1	Riggall
1	10	235	GROUP OF MEN AND WOMEN BATHING (177)	1	Kraller

D'A H. V. BOOM.

1	13	236	THE HAMLET FARM HOUSE (1), <i>first state before the sky, &c., very rare</i>	1	Meder
			<i>Collection—Wells.</i>		
4	6	237	LANDSCAPE, with piece of water (2), <i>first state before the sky, &c., very rare</i>	1	Solnagh
			<i>Collection—Wells.</i>		

JAN BOTH.

3	3	238	THE SET OF FOUR UPRIGHT LANDSCAPES (1-4), <i>first states before the address of Matham, No. 2 is without any inscription</i>	4	Page
			<i>Collection—Durand.</i>		
3	12	239	THE SET OF SIX OBLONG LANDSCAPES (5-10), <i>first states before the name of J. Both</i>	6	Tawcett
1	18	240	THE FIVE SENSES (11-15)	5	Page

SANDRO BOTTICELLI.

860	.	241	THE ASSUMPTION OF THE VIRGIN, on two sheets (4) <i>Collections—Dijonval, Reynolds, Lloyd, Sykes, Ottley, Buckingham and Muns.</i>		Thibaud
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* * * This is one of the most important of the Florentine prints of the fifteenth century. One of the finest if not the rarest impressions and as described here is probably the most desirable example known, being better in more than one respect than that in our National collection, inasmuch as the printing is uniformly and carefully executed, and the impression earlier, not showing a certain weakness in the upper part of the composition, which is the great drawback to the one in the British Museum print-room. Full descriptions of this beautiful print will be found in Ottley, Passavant and Koloff.

1705: 10:-

1705: 10-

P. D. BOUILLARD.

neder 242 THE VILLAGE SCHOOL, after Jan Breughel 1 16

PETER BOUT.

mam 243 THE COMPLETE SET OF HIS WORKS (1-5) 5 3 15-
Collection—Bromley.

MARINO BOVI.

so 244 MRS. SWINBURNE, after Richard Cosway, R.A., proof 1 2 15-

GIOVANNI ANTONIO DA BRESCIA.

Page 245 THE CUP FOUND IN BENJAMIN'S SACK, from a design attributed to Raphael (7) 2 1
fash 246 SAINT PETER DECLARED HEAD OF THE CHURCH (xv. 17, 6), early impression with the plate mark on, which extends over a quarter of an inch from the marginal line 1 12
Collections—Lely and Woodburn.

* * This print has been placed with discrimination and judgment by the late Mr. Dent among the works of Giovanni Antonio da Brescia, and on carefully comparing it with the acknowledged works of that Master the accuracy of his opinion will be fully verified.

mpson 247 ANOTHER IMPRESSION OF THE SAME, cut at the edges 1 1 12
Collections—Hibbert, Esdaile, Bammerville

anlos 248 HERCULES DESTROYING THE NEMÆAN LION (11), an early state 25- 1
Collection—Prince de Paar.

JAN G. VAN BRONCKHORST.

Vallen 249 THE CRUCIFIXION, after Poelemberg (1). The artist's chef d'œuvre, extremely rare. LOVE (7). HEAD OF AN OLD WOMAN (10) 3 1 14
Collection—McIntosh.

HANS BROSAMER.

neder 250 THE CRUCIFIXION (6) 1 10
so 251 THE GUITAR PLAYER (17) 1 9
C

1763: 14-

BACCIO BALDINI (ATTRIBUTED TO).

TAROCCHI CARDS, *from the series entitled by Bartsch the originals.*

* * The series of fifty pieces known as the Tarocchi Cards, or "Guioco di Tarocchi," has given rise to much diversity of opinion as to the school to which they belong, and the purpose for which they were designed. Bartsch and Passavant regard them as cards for playing the game of Tarots; but this opinion has been shown by M. Émile Galichon to be erroneous, inasmuch as the game in question would require a set of seventy-eight cards, bearing usually the emblems of Money, Cups, Clubs, Swords, and Trumps, which these do not. Galichon considers them to be a series of allegories, divided into five cycles, based upon the encyclopædic system of Dante, and thinks that the perfect grace of the figures, with their beautiful female faces and dignified male heads, the frequent recourse to the profile, as in the Greek vases, the delicate drawing of the hands and feet, and the tasteful arrangement of the drapery, denote the work of a Florentine artist. Bartsch is silent as to their origin, whilst Ottley inclines to the opinion that they were engraved by Baccio Baldini from the designs of Sandro Botticelli. Lanza ascribed them to Mantegna. Passavant, however, concurs with Zani in believing them to be the work of an engraver of the Venetian school, although most probably from the designs of more than one artist. The inscriptions in the Venetian dialect, such as "Doxe," "Zintilom," and "Artixan," strongly support this view. They were executed about the year 1475.

The series consists of five divisions of ten prints each, and is thus divided:—S. The different conditions of mankind, from the Beggar to the Pope; D. Apollo and the Nine Muses; C. The Liberal Arts, and three of the Sciences; B. The Seven Cardinal Virtues, and three other Sciences; A. The Seven Planets, the Eighth Sphere, the Promo Mobile, and the Prima Causa. Each plate is finished at the sides and top by a border of the pattern of a coiled ribbon, and at the bottom by a marginal space, in which are placed the serial letters and numerals, and the names of the figures.

Bartsch considered the present series of the Tarocchi Cards to be the earlier or original set, instead of being the copy, as it undoubtedly is. The date of its execution appears to be 1485. There was a still later reproduction made by Hans Ladenspelder of Essen about the middle of the seventeenth century.

1	10	252	ERATO XIII (31)	1	Lansen
			<i>Collection—Sykes.</i>		
1	10	253	POLIMNIA XV (32)	1	to
			<i>Collections—Storck, Sykes.</i>		
1	15	254	THALIA XVI (33)	1	to
			<i>Collections—Storck, Sykes.</i>		

1768: 9-

user	255	MELPOMENE XVII (34)	1	1	10
bo	256	EUTERPE XVIII (35) <i>Collections—Storck, Sykes.</i>	1	1	16
bo	257	CLIO XVIII (36) <i>Collections—Storck, Sykes.</i>	1	1	18
bo	258	LOICA XXII (39) <i>Collection—Bammerville.</i>	1	4	6
ggall	259	ASTROLOGIA XXVIII (46) <i>Collection—Bammerville.</i>	1	4	4

ADRIAAN BROUWER.

reder	260	THE CONCERT—Three Peasants before a fire, singing and playing the violin, &c. <i>A. Brouwer fec, undescribed</i> <i>Collection—Brooke.</i>	1	6	10
bo	261	THE SLEEPING PEASANT, three other men behind drinking (<i>Le Blanc, No. 7</i>) <i>Collection—Brooke.</i>	1	2	5
ller	262	THE SMOKERS, a pair, undescribed	2	.	10

THOMAS BURKE.

nison	263	THE DUCHESS OF RICHMOND, after J. Downman, <i>proof</i> (<i>Le B. 41</i>)	1	5	10
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HANS BURGHMAIR.

tekunst	264	A YOUNG FEMALE LAMENTING THE LOSS OF HER LOVER, whom Death is trampling upon (40), in <i>chiaro-scuro</i>	1	10	10
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HANS BURGHMAIR, THE YOUNGER.

nan	265	MERCURY AND VENUS (1), <i>his only plate on iron</i>	1	.	18
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JOHN BURNET.

ing	266	THE BLIND FIDDLER, after Sir David Wilkie, <i>proof, open letters</i>	1	1	13
bo	267	VILLAGE POLITICIANS, after Sir David Wilkie, <i>proof, open letters</i>	1	1	1

DOMINICO CAMPAGNOLA.

mbos	268	THE ASSUMPTION OF THE VIRGIN (4) <i>Collection—Prince de Paar.</i>	1	5	5
bandeau	269	THE MUSIC PARTY, in a landscape probably after Giorgione (9) <i>Collections—Sykes, Wilson, Ottley, Esdaile and Bromley.</i>	1	4	2

1858: 5:-

GIULIO CAMPAGNOLA.

- 11 270 OUR SAVIOUR AND THE WOMAN OF SAMARIA (2) 1 *Entekun*

Collections—Esdaile and Bromley.

- 16 271 SAINT JOHN THE BAPTIST (3), *copied the reverse way from the print by Girolamo Mocetto (see Bartsch, vol. xiii. p. 219), the name of the artist at top cut away* 1 *do*

Collections—Cardinal Fesch and Bammeville.

* * The original drawing by Girolamo Mocetto has been purchased within the last few years for the authorities of the British Museum by the late Keeper of the Prints, Mr. G. W. Reid; this drawing has interesting variations from the print by the same Master.

GIOANANTONIO CANALE CALLED CANALETTO.

- 15 10 272 VIEWS IN VENICE, *the large set, one of them by Marieschi* 12 *Denison*

GIOVANNI GIACOMO CARAGLIO.

- 2 3 273 THE ANNUNCIATION, after Raphael (2) 1 *Rosenha*

Collection—Woodburn.

- 1 17 274 HOLY FAMILY, after Raphael (5) 1 *Thomp*

Collection—Wellesley.

- 1 6 275 THE MADONNA seated, with the Child in the lap of St. Anne, on the right St. Sebastian, on the left St. Roch, *not described by Bartsch* 1 *Ryma*

Collection—Wellesley.

- 3 3 276 THE BATTLE OF THE SHIELD AND SPEAR, after Raphael (59) 1 *Rosenha*

Collection—St. Aubyn.

MICHEL ANGELO CARAVAGGIO.

- 18 277 THE INCREDULITY OF SAINT THOMAS, *in two states, very rare* 2 *Page*

Collection—Dumesnil.

- 1 11 278 STUDY, probably for the subject of PETER DENYING CHRIST, *very rare and undescribed* 1 *Mede*

ANTHONY CARDON.

- 2 279 GEORGE PRINCE OF WALES, when Regent, after Harlow, in a Hussar's Uniform. CREDULITY, after Francis Wheatley, *cut* 2 *Mund*

1913: 13--

PAOLO CARONNI.

- 280 TORQUATO TASSO, PIETRO METASTASIO and GIRE CESARDINI,
in ovals, proofs, two before any letters 3

AGOSTINO CARACCI.

- 281 THE ECCE HOMO, after Correggio (20) 1
Collection—St. Aubyn.

- 282 THE CRUCIFIXION, after Paulo Veronese (21) 1
Collection—P. Mariette, 1668.

- 283 SAINT FRANCIS IN ECSTASY, after Francesco Vanni (67) 1

- 284 SAINT JEROME KNEELING BEFORE A CRUCIFIX (75), in the
unfinished state in which it was left by Agostino Caracci, exceedingly
rare 1

- 285 SAINT JEROME KNEELING BEFORE A CRUCIFIX (75), the finished
plate 1

- 286 SAINT JEROME, after Tintoretto (76) 1
Collection—St. Aubyn.

- 287 PAN BEATEN BY LOVE (116). MINERVA PROTECTING PEACE
AND PLENTY FROM MARS (118) 2

- 288 THE RECIPROCATON OF LOVE (119). THE FRUITS OF LOVE (120).
And two companion Prints, which are undescribed by Bartsch,
the first representing Cupid kindling the flames of Love, and
the second Love's votaries enchained and punished 4

Collection—Prince de Paar.

- 289 Two THEATRICAL SCENES (121, 122) 2

- 290 LES PETITES PIÈCES LASCIVES (123-135), seven from the set of
thirteen—Orpheus and Euridice (123), Susannah and the
Elders (124), Andromeda attached to the Rock (126), Lot and
his Daughters (127), A Satyr surprising a sleeping Nymph (128),
A Satyr flogging a Nymph (133), Venus chastising Love (135)
7

- 291 A PORTRAIT OF A MAN, name unknown (156), very rare 1

ANNIBALE CARACCI.

- 292 SUSANNAH SURPRISED BY THE ELDERS (1), proof before the letters,
very rare 1

Collection—St. Aubyn.

1943: 7--

- 1943: 7. -
1 10 293 THE ADORATION OF THE SHEPHERDS (2), *first undescribed state, before the name of A. Carracci, and Bartsch's first state with the name but before the address* 2

Collection—St. Aubyn.

- 9 294 CHRIST CROWNED WITH THORNS (3) 1

Collections—Pond, Ashley.

- 3 295 THE DEAD CHRIST OF CAPRACOLE. The Maries bewailing (4), *before the address of N. van Aelst* 4

- 1 7 296 THE VIRGIN SUCKLING THE INFANT CHRIST (6), *a small oval. THE INFANT CHRIST SLEEPING, Cherubim hovering above* 2

- 1 8 297 LA VIERGE À L'HIRONDELLE (8). LA VIERGE À L'ÉCUELLE (9) 2

Collection—Brooke.

- 2 2 298 THE HOLY FAMILY (11), *first state before the name was introduced in full* 1

Collections—Barnard, Woodburn.

- 1 1 299 THE PENITENT MAGDALEN (16), *first state before the address of Petri Stefanoni Fornus* 1

Collections—Pond, Ashley.

UGO DA CARPI.

- 1 2 300 ABRAHAM'S SACRIFICE, after Parmigiano (22-3) 1

- 1 1 301 JACOB'S DREAM, after Raphael (25-5) 1

- 1 2 302 DAVID CUTTING OFF THE HEAD OF GOLIATH, after Raphael (26-8), *a drawing. THE YOUNG TOBIT, after Raphael da Reggio (27-9)* 2

GIULIO CARPIONI.

- 18 303 THE MADONNA PLACING THE INFANT CHRIST IN THE CRADLE (8) 1

Collection—Hilliers.

GIOVANNI BENEDETTO CASTIGLIONE.

- 1 304 DIOGENES WITH HIS LANTERN (21). MELANCOLIE (22). Two MEN AND CHILDREN AMONG RUINS 3

CORNELIS VAN CAUKERCHE.

- 44 305 RUSTICS FIGHTING, after J. Molenaer 1

1959. 11. -

GIOVANNI BAPTISTA DE CAVALLERIS.

- 306 CHRIST FEEDING THE MULTITUDE, after Raphael, on two sheets 1

JACQUES CHEREAU, LE JEUNE.

- 307 PORTRAIT OF THE QUEEN JEANNE OF ARRAGON, after Raphael,
proof before any letters. FREDERIC THE GREAT REVIEWING
HIS GUARDS, by Daniel Chodowiecki 2

Collections—Crozat, Beckford, Brooke.

RICHARD COLLINS.

- 308 HER GRACE JANE DUCHESSE OF NORFOLK, after Sir Peter Lely,
1682 1

Collections—Sykes, Donnadieu.

RICHARD COOPER.

- 309 CICILY COMPTON, Daughter of Sir H. Compton, from a miniature
in the Collection of Lord Arundel, proof, open letters on india
paper 1

THE MASTER OF THE CRAB.

- 310 THE ANNUNCIATION (1) 1
Collections—De Fries, Wilson, Esdaile and Willett.

- 311 THE NATIVITY (2) 1
Collections—De Fries, Wilson, Esdaile and Bromley.

LUCAS CRANACH.

- 312 THE PENITENCE OF SAINT CHRISOSTOME (1) 1

- 313 ST. CHRISTOPHER (58), in chiaroscuro 1

- 314 ST. JOHN IN THE WILDERNESS, woodcut (60). THE SAME, in
chiaroscuro 2

- 315 THE TOURNAMENT, with the date of 1509, woodcut (125) 1

ALART CLAAS.

- 316 FEMALE SEATED, with a winged Dragon before her, a circle
(IX 132, No. 34), rare 1

- 317 STUDY OF THREE NAKED FIGURES, copied from Dürer (41) 1

Collection—Dumesnil.

2053. 1. -

2053: 1: -

LAMBRECHT ANTONIUS CLAESSENS.

- 3 3 318 LA FEMME HYDROPIQUE, after Gerard Dow (*Le B. 18*), proof before all letters excepting the artists' names 1 Massey

JOHN CULMBACH.

- 4 8 319 ST. MICHAEL OVERCOMING THE DEVIL, copied from Martin Schongauer (14) 1 Lauser

ALBERT CUYP.

- 1 2 320 THE COWS, a set of six small etchings, early impressions 6 Riggs

JEAN DAULLÉ.

- 19 321 CLAUDIUS DESHAIS GENDRON, after Rigaud 1 Tawcett

CORNELIS VAN DALEN.

- 1 5 322 THE MADONNA AND CHILD, after Van Dyck (*Le B. 2*) proof before all letters 1 N. Smith

Collection—Woodburn.

- 1 17 323 GIORGIONE (*Le B. 21*); and BOCCACCIO (*Le B. 22*), two from the set 2 Waller

- 2 10 324 HENRY DUKE OF GLOUCESTER, after Luttichuys (*Le B. 24*), proof before any letters, and motto on the coat of arms 1 Denison

Collection—Martin.

FRANCIS DELARAM.

- 4 10 325 QUEEN MARY, holding the Supplication of Thomas Hongar (*Compton Holland excud.*), before the plate was altered into an oval, of which there are two impressions in different states, the first state, inscribed *Fran: Delaram sculp., Compton Holland excud.* 3 Shibamoto

Collection—Buckingham.

- 2 5 326 HENRY VIII (the Mighty and most Magnificent Prince, &c.) in the first state, "Are to be Sould by Io: Sudbu: & G. Humb": Also the second state inscribed, "Are to be Sould by William Peake" 2 Tawcett

Collection—Martin.

2078: 1: -

2078: - - -

- 327 QUEEN ELIZABETH, in a richly ornamental dress, orb and sceptre, with some lines commencing:—"Havinge reformed Religion, established Peace, &c." "Are to be sould by Io: Sudbury & Ge: Humble," very fine, with good margin. Also a worn impression 2

Collection—Martin.

- 328 KATHERINE MARCHIONESS OF BUCKINGHAM, in a rich dress, with coronet and feather, an illustrated oval, with six lines commencing "The auncients who 3 Graces onely knew, &c.; Are to be sold at the Glob over against the Exchange" 1

Collection—Martin.

- 329 THE PORTRAITURE OF THE ILLUSTRIOUS PRINCESSE FRANCIS, Duchess of Richmond and Lenox, magnificently attired in her coronation robes with coronet on her head, and dress trimmed with pearls, an illustrated oval 1

Collection—Martin.

- 330 THE LADIE FRANCIS, COUNTESS OF HERTFORD, magnificently attired, an oval inscribed, "are to be sold by Roger Daniell, at the Angell in Lombard Street," a print of the utmost rarity 1

Collection—Maberly.

- 331 JAMES I, equestrian portrait, bare headed and holding the reins, Beneath the horse is a view of London Bridge "Compton Holland excudit, Londini," inscribed beneath with four lines commencing "Behold the shadow of Great Britaines King." Excessively rare. 1

L 2160: 4: -





THIRD DAY'S SALE.

MAÎTRE AU DÉ.

LOT

4		332	 THE MADONNA CROWNED BY JESUS CHRIST, after Raphael, (9), first state before the inscription <i>Collection—Wellesley.</i>	1	Shibanda
1	15	333	THE CORONATION OF THE MADONNA IN THE PRESENCE OF THE TRINITY, after Raphael (10) <i>Collections—Richardson, Rysbrack, Reynolds, Esdaile.</i>	1	Sir J. Lee
	9	334	BACCHUS CROWNED BY CUPIDS, from a design attributed to Raphael (23), first state before the address of <i>Ant. Sub. exc.</i>	1	Rosenh
1	8	335	JUPITER AND GANYMEDE (25)	1	Riggall
1	9	336	CUPIDS PLAYING, after Raphael (30). A copy reversed	2	Haller
1	8	337	FRIEZE, with a boy mounted on a goat, after Raphael (36) <i>Collection—P. Mariette, 1668.</i>	1	Masse
1	12	338	FRIEZE—THE TRIUMPH OF LOVE, after Raphael (37), proofs before the name of <i>Lafreri</i> <i>Collection—Wilson.</i>	1	G.
1	10	339	FEMALE LOOKING AT HERSELF IN A MIRROR, a Moor stands behind her, after Raphael (75) <i>Collections—P. Mariette, 1664, Lawrence.</i>	1	Shibanda
LOUIS AUGUSTUS BOUCHER DESNOYERS.					
1	12	340	THE VISITATION, after Raphael (3), proof, open letters <i>Collection—Auldjo.</i>	1	Page
4	4	341	LA BELLE JARDINIÈRE, after Raphael (4), early impression	1	Lonnell
5	5	342	ST. CATHERINE OF ALEXANDRIA, after Raphael (<i>Le Blanc</i> 16), proof, open letters <i>Collection—Brooke.</i>	1	Tawcett

JACOB VAN DER DOES.

- bandeau 343 A GROUP OF FIVE SHEEP (*IV. p. 194*), the only etching by the Master, very rare 2 10
1
Collection—Esdaile, McIntosh.

GEORGE THOMAS DOO, R.A.

- Lock 344 MISS MURRAY, after Sir Thomas Lawrence, proof before letters 1 1 11

JAN LE DUC.

- element 345 SET OF EIGHT VARIOUS DOGS (1-8) 8 8 8
Collection—Brooke.

ANTOINE JEAN DUCLOS.

- curie 346 MARIE ANTOINETTE, accompanied by her suite, announcing to Madame de Bellegarde the pardon of her husband in 1779, after Desfosses (*Le B. 31*), 1777, proof before the title 5 -

ALBRECHT DURER.

- maghi 347 ADAM AND EVE (1) 1 125 -
Collection—Buckingham.
- bandeau 348 THE NATIVITY, with St. Joseph at the Well (2) 1 76
Collection—St. Aubyn.
- danlos 349 THE PASSION OF JESUS CHRIST (3-18), uniform set 16 31
Collection—Buckingham.
- do 350 THE MAN OF SORROWS, with his arms extended (20) 1 2 2
- do 351 THE MAN OF SORROWS, seated, an etching (22) 1 4
- do 352 JESUS EXPIRING UPON THE CROSS (24) 1 39
Collection—Durand.
- harvey 353 THE INFANT PRODIGAL FEEDING SWINE (24) 1 12 5
Collection—St. Aubyn.
- Page 354 THE VIRGIN, with a crown of stars and a sceptre (32) 1 2 17
- Lock 355 THE MADONNA EMBRACING THE INFANT CHRIST (35) 1 3 10
- impen 356 THE MADONNA SUCKLING THE INFANT CHRIST (31) 1 3 6

341: 1:-

5	5	357	THE MADONNA CROWNED BY AN ANGEL (37)	1	Addington
7		358	THE MADONNA WITH INFANT JESUS ASLEEP IN SWADDLING BANDS (38)	1	do
<i>Collection—Robert Dumesnil.</i>					
4	4	359	THE MADONNA CROWNED BY TWO ANGELS (39)	1	Lonnell
6	17	360	THE MADONNA SEATED NEAR THE WALL (40)	1	Addington
<i>Collection—Maberly.</i>					
10	15	361	THE MADONNA WITH A PEAR (41)	1	Danlos
25		362	THE MADONNA AND THE MONKEY (42); and copy by Wierix	2	Clement
<i>Collection—Edwards.</i>					
5	10	363	THE FIVE DISCIPLES OF JESUS CHRIST (46-50), uniform set	5	Lonnell
1	16	364	SAINT CHRISTOPHER, with his head turned to the left (51)	1	Riggall
<i>Collection—P. Mariette, 1660.</i>					
2	15	365	SAINT CHRISTOPHER (52)	1	Lonnell
3	3	366	SAINT GEORGE STANDING (53)	1	Grant
12	12	367	ST. GEORGE ON HORSEBACK (54)	1	Meder
	16	368	ST. SEBASTIAN BOUND TO A COLUMN (56)	1	Stutton
15		369	ST. EUSTACHIUS KNEELING BEFORE A STAG (57)	1	Leaf
10		370	ST. ANTHONY, near the City (58)	1	Thibaudes
17	10	371	ST. JEROME SEATED IN HIS CHAMBER WRITING (60)	1	Ellis
1	6	372	ST. GENEVIEVE (63)	1	Edlin
2	6	373	THE SATYR AND HIS FAMILY (69)	1	Lock
1	9	374	STUDY OF NAKED FIGURES, an etching, fine (70)	1	do
5	15	375	THE RAPE OF AMYMON (71)	1	Leaf
1	11	376	PLUTO CARRYING OFF PROSERPINE, an etching on iron (72)	1	Meder
2	3	377	THE EFFECTS OF JEALOUSY (73)	1	Gall
29	10	378	THE MELANCOLIA (74)	1	Lanser
<i>Collections—Beckford, Hodge.</i>					
15	10	379	THE GROUP OF FOUR NAKED WOMEN (75)	1	Thibaud
<i>Collection—St. Aubyn.</i>					
3	3	380	INDOLENCE, or THE DREAM (76)	1	Lonnell
19		381	THE GREAT FORTUNE (77)	1	Lanser

530. 17. 6

Lock	382	THE PEASANT AND HIS WIFE (83) <i>Collection—P. Mariette, 1664.</i>	1	13	6
do	383	THE HOSTESS AND HER COOK (84) <i>Collection—P. Mariette, 1684.</i>	1	16	
do	384	THE ORIENTAL AND HIS WIFE (85)	1	3	
Edlin	385	THE THREE PEASANTS IN CONVERSATION (86)	1	3	
Riggall	386	THE STANDARD BEARER (87)	1	1	
Danlos	387	THE ASSEMBLAGE OF SOLDIERS (88) <i>Collection—Maberly.</i>	1	10	
Lock	388	THE PEASANT AT MARKET, with a basket of eggs (89) <i>Collection—P. Mariette, 1689.</i>	1	17	
Lash	389	THE PEASANTS DANCING (90)	1	5	
Danlos	390	THE PLAYER ON THE BAGPIPES (91)	1	13	
Jawcett	391	"LE VIOLENT," (92)	1	2	
Harvey	392	THE LADY AND GENTLEMAN WALKING, WITH DEATH BEHIND A TREE (94)	1	12	6
Jackson	393	THE KNIGHT AND DEATH (98) <i>Collection—P. Mariette, 1661.</i>	1	13	13
do	394	FREDERIC, ELECTOR OF SAXONY (104)	1	1	
mpson	395	PHILIP MELANCHTHON (105)	1	2	2
ckson	396	BELABALBI PERKHEIMER (106)	1	3	
lnaghi	397	ERASMUS OF ROTTERDAM (107) <i>Collections—Beckford, Hodge.</i>	1	16	
Page	398	SAMSON KILLING THE LION (2), a woodcut, very fine	1	6	
do	399	THE MARRIAGE OF THE VIRGIN (82). THE FLIGHT INTO EGYPT (89); woodcuts from the Life of the Virgin	2	16	
Lauzer	400	FREDERIC, ELECTOR OF SAXONY, woodcut, 1519, in chiaro-scuro, (Appendix 43) <i>Collection—Prince de Paar.</i>	1	18	
Lock	401	ST. GEORGE KILLING THE DRAGON (111), woodcut	1	3	
Lauzer	402	PORTRAIT OF THE EMPEROR CHARLES V. (appendix 41)	1	5	

676: 10: -

CORNELIS DUSART.

1	14	403	THE DRUNKEN COUPLE (7), Le Baiser (9) <i>Collection—Terry.</i>	2	Page
1	18	404	THE DANCING DOG (11)	1	to
	16	405	THE VILLAGE SURGEON (12). THE VILLAGE DOCTOR (13)	2	Thompson
3	12	406	INTERIOR OF A DUTCH CABARET, with peasants drinking and a man playing the violin (15), <i>first state, before the roulette shadow was introduced, extremely rare</i> <i>Collection—Hodge.</i>	1	Page
2	6	407	THE VILLAGE FESTIVAL (16), <i>fine with margin</i> <i>Collection—E. R.</i>	1	to

JEAN DUVET.

7		408	THE MARRIAGE OF ADAM AND EVE (1) <i>Collection—Prince de Paar.</i>	1	Jackson
3	18	409	ST. JOHN WRITING THE APOCALYPSE (12)	1	Tanacet
1	11	410	ILLUSTRATIONS TO THE LIVES OF HENRY II AND DIANA OF POITIERS (39-42), <i>large margin</i>	3	to

ANTOINE VAN DYCK.

44		411	THE ECCE HOMO (<i>W. p. 68, A.</i>), <i>second state before the word Regis, after cum privilegio, and the address of A. Bon Enfant excud.</i> <i>Collections—Revil, Debois.</i>	1	Jackson
44	44	412	TITIAN AND HIS MISTRESS (<i>W. p. 69, B.</i>), <i>third state before the inscription Titian Inventor cum privilegio Regis, and the address of Bon Enfant excud.</i>	1	Flemen

GERARD EDELINCK.

3	12	413	THE HOLY FAMILY, after Raphael (<i>D. 4</i>), <i>second state with letters, and before the arms</i> <i>Collection—Donnadieu.</i>	1	Page
44		414	THE BATTLE OF THE STANDARD, after Leonardo da Vinci (<i>D. 10</i>), <i>second state with the name of G. Edelinck in the centre, at bottom, and before the three dots on the sword</i> <i>Collection—Terry.</i>	1	to Brown
6	6	415	THE DUCHESSE DE LA VALLIERE, as the Magdalen, renouncing the vanities of the world (<i>D. 32</i>), <i>first state before any letters excepting the artists' names, and before the border</i> <i>Collections—Dijonval, Buckingham.</i>	1	Flemen

721: 7: -

721: 7:-

- ement 416 NATHANIEL DILGERUS (D. 185), very rare 1 1 16
Collection—Brooke.
- Page 417 MADAME HELYOT, after J. Galliot (D. 223), second state before the 2 12
words cum pri. regis 1
Collection—Brooke.

REGINALD ELSTRACKE.

- bandeau 418 "THE PORTRAITURE OF THE RIGHT EXCELLENT PRINCE HENRY 8
LO: DARNLEY, &c., the second husband of Mary Queen of
Scots:" "Are to be sold by George Humble at the White Horse in
Pope's Head Alley" 1
- 6 419 QUEEN ELIZABETH, in a richly ornamented dress, an illustrated oval. 3--
"The Most Excellent Princess of Famous Memorie," &c.
"Are to be sold by J. Sudbury in Popes: head Alle at the White
horse"; also a worn impression 2
Collections—Buckingham, Martin.
- by 420 "THE MOST EXCELLENT PRINCESS MARIE QUEENE OF SCOTLAND. 150
Mother to Our Sovereigne Lord King James: Also the Most
Illustrious Prince Henry; Lord Darnley. King of Scotland."
Full lengths, standing side by side, with the arms of France
and Scotland between them. The King is represented in a
cap and feather, holding a truncheon, the Queen magnificently
attired wearing a large veil; R. Elstrak sculp., "Are to be soulede
in Pope's Head Alley, at the White Horse, by John Sudbury and
George Humble"; this exceedingly curious and interesting print is
probably unique; also copy of the same, by R. Dunkerton 2
Collections—Sykes, Buckingham.
- reder 421 "THE HIGH AND MIGHTIE PRINCE FREDERICK THE FIFT, Count 23
Palatine, &c., born 1596; also the Excellent Princesse
Elizabeth, &c., born 1596, married, &c., 1612"; full lengths,
standing side by side, Ren. Elstrack sculp., "are to be soled at the
Whit horse, in popes head alley, by John Sudbury and George
Humble" 1
Collections—Sykes, Buckingham.

* * The figure of the Princess Elizabeth magnificently attired, occupies the centre of the composition, the Elector Frederic standing on the right side, the arms of England and those of the Palatinate appearing at the side of the head of each. This most brilliant and beautiful engraving may be considered as almost unique.

911: 15:-

- 911: 15: -
65
- 422 "THE MOST HIGH AND MIGHTY MONARCH JAMES, by the Grace of God King of Great Britaine, France and Ireland, borne the 19th of June, 1566. And the Most Excellent Princesse Anne Queene of Great Brittainne, France and Ireland, born the 12th October, 1574," whole lengths, standing side by side, richly attired, "*Are to be sold at the Whit Horse, in Pope's Head Alley, by John Sudbury and George Humble,*" very rare 1

Collection—Martin.

- 2 10
- 423 "THE PORTRAICTURE OF ROBERT CAR EARLE OF SOMERSET—AND OF LADIE FRANCIS HIS WIFE," very rare 1

Collection—Martin.

ALLART VAN EVERDINGEN.

- 34 10
- 424 A COLLECTION OF 104 EVERDINGEN'S ETCHINGS, mounted on twenty-six sheets, with many variations, and extra fine impressions, most interesting 104

Collections—Wadmore, Morse.

MASTER OF THE INITIALS W. C. L. E. F.

- 9 10
- 425 THE MADONNA AND CHILD IN A CHAMBER 1586. (1) 1

Collection—Storck.

WILLIAM FAITHORNE.

- 3 5
- 426 CHARLES I, full face, the Order of St. George suspended by a chain over his cuirass; first address, "*Sold by Robert Peake*" 1
- 14 15
- 427 QUEEN HENRIETTA MARIA, richly habited, with pearls and jewels at her breast; companion to the preceding 1
- 14 5
- 428 MARY PRINCESS OF ORANGE, Daughter of Charles I, after Van Dyck; "*Sould by Will. Faithorne at ye Signe of ye Shipp within Temple Barr*"

Collection—Buckingham.

- 3
- 429 "THE MOST MIGHTIE AND ILLUSTRIOUS PRINCE CHARLES, PRINCE OF GREAT BRITTAINE AND IRELAND," &c., after Dobson 1

Collection—Buckingham.

- 14 15
- 430 CHARLES II WHEN YOUNG, scarf over armour, no inscription beneath 1

Collection—Durand.

bandeau	431	CHARLES II IN ARMOUR, an oval in a square ; " <i>Dieu et mon droit</i> " in a banderole above ; first state, with the inscription commencing " <i>The Second Charles, Heire of the Royall Martyr,</i> " &c.	1	43	
		Collection—Buckingham.			
fanlos	432	CATHERINE OF BRAGANZA, Queen of Charles II, in her Portuguese costume	1	16	
		Collection—Buckingham.			
maghi	433	CATHERINE OF BRAGANZA, Queen of Charles II, in a Portuguese costume	1	15	10
		Collection—Durand.			
swcett	434	JAMES II, WHEN DUKE OF YORK, a scarf over his armour, an inscription beneath	1	5	5
		Collection—Martin.			
oupell	435	EDWARD SOMERSET MARQUIS OF WORCESTER, the celebrated author of " <i>The Century of Inventions,</i> " &c., " <i>Guil. Faithorne del. et sculp.,</i> " extremely rare	1	4	
		Collection—Durand.			
maghi	436	THOMAS LORD FAIRFAX, inscribed " <i>The Portraicture of His Excellancy Sir Thomas Fairfax, Generall of all the English Forces,</i> " &c., after Walker, before the name of the painter or the address of Roulett	1	12	10
		Collection—Durand.			
ackson	437	SIR HENRY SPELMAN, the Historian	1	3	6
awcett	438	FRANCES BRIDGES COUNTESS OF EXETER, in black dress, seated, after A. Van Dyck, extremely rare	1	7	10
		Collections—Sykes, Martin.			
bandeau	439	LADY PASTON, after A. Van Dyck, the rarest of the Master's works	1	31	10
		Collections—Lely, Gulston, Sykes, Durand.			
Do	440	MRS. MARGARET SMITH	1	16	
		Collection—Buckingham.			
Do	441	MARY LADY LANGHAM, daughter of Edward Alston, after A. Van Dyck, extremely rare. And copy	2	15	15
		Collections—Gulston, Sykes, Buckingham.			

PIERRE FIRENS.

maghi	442	HENRY IV OF FRANCE, Bust in his coronation robes, 1610, sixteen lines in French (<i>Le B. 158</i>)	1	2	6
		Collection—Buckingham.			
		D			

1226: 17: -

JEAN JACQUES FLIPART.

- | | | | | | |
|---|----|-----|---|---|--------|
| 1 | | 443 | LE GATEAU DES ROIS, after Greuze (<i>Le B.</i> 24), <i>proof before all letters</i> | 1 | Page |
| | 16 | 444 | LE PARALYTIQUE SERVI PAR SES ENFANS, after Greuze (<i>Le B.</i> 28),
<i>proof before the title</i> | 1 | Or |
| 5 | 5 | 445 | THE KNITTER (<i>Le B.</i> 31) and the companion print, THE SLEEP-
ING KNITTER, by Claude Donat Jardiner (<i>Le B.</i> 6) | 2 | Clarke |
| 3 | 10 | 446 | THE DEAD BIRD, after Greuze | 1 | Or |

GIOVANNI BATTISTA FONTANA.

- | | | | | | |
|---|----|-----|-----------------------|---|---------|
| 1 | 10 | 447 | THE FLAGELLATION (11) | 1 | Blunagh |
|---|----|-----|-----------------------|---|---------|

Collection—Prince de Paar.

PIETRO FONTANA.

- | | | | | | |
|---|--|-----|--|---|---------|
| 1 | | 448 | THE MAN OF SORROWS, after Guercino (<i>Le B.</i> 6), <i>proof with
artists' names</i> | 1 | Jackson |
|---|--|-----|--|---|---------|

JACQUES DE FORNAZERIS.

- | | | | | | |
|----|----|-----|---|---|-----|
| 12 | 12 | 449 | KING HENRY IV OF FRANCE, an equestrian portrait, the King
bare-headed, holding a staff and dressed in embroidered cloak,
and in the distance a view of a forest with a hunting party
attacking wolves (<i>Dumesnil</i> 44); four lines commencing—
"Ce grand prince a changé nos cypres en lauriers," "Jacobus
de Fornazeris Inventor et fecit et excudit, 1600;" <i>the most rare
and curious of all the portraits of the king</i> | 1 | Lox |
|----|----|-----|---|---|-----|

Collections—Bindley, Buckingham.

JACOPO FRANCA.

- | | | | | | |
|----|----|-----|---|---|-----------|
| 3 | 5 | 450 | THE MADONNA AND FOUR SAINTS (1) | 1 | Gutierrez |
| | | | <i>Collections—Wilson, Wellesley.</i> | | |
| 3 | 15 | 451 | THE HOLY FAMILY IN A CHAMBER (4) | 1 | Danlos |
| | | | <i>Collections—Sykes and Nunn.</i> | | |
| 13 | | 452 | BACCHUS AND HIS ATTENDANTS (7), <i>fine and early impression
before the retouch, which is so perceptible in the impression in the
British Museum Collection</i> | 1 | Thibaudet |
| | | | <i>Collection—St. Aubyn.</i> | | |

GIOVANNI BATTISTA FRANCO.

- | | | | | | |
|----|--|-----|------------------------------------|---|---------|
| 15 | | 453 | THE ISRAELITES GATHERING MANNA (4) | 1 | Rosenha |
|----|--|-----|------------------------------------|---|---------|

Collections—Storck, St. Aubyn.

1273: 3: -

454 CHRIST DISPUTING WITH THE DOCTORS (9), *proof before the words*
"Franco for." 1

455 THE TEMPLE OF DAGON (6), *third state with the words* "Franco
forma" 1

JAN PIETER VAN FREY.

456 THE LECTURE ON ANATOMY, after Rembrandt Van Rhyn (*Le B.*
7), *proof with the artists' names merely etched in* 1

JAN FYT.

457 THE DOGS, a set of eight etchings (9-16), *first states before the*
address of Sneyders and the alteration in the title, complete and
uniform 8

Collection—Bromley.

458 THE SMALL SET OF VARIOUS ANIMALS (1-8), *undescribed first*
states before the name of the artist and the address of Van Merlen
in the first plate, complete and uniform 8

LEONARD GAULTIER.

459 HENRY IV OF FRANCE, 1602, seated with his Queen and family,
sixteen lines in French (*Le B.* 119), *extremely rare.* "HENRI
DE BOURBON PRINCE DE CONDE," *Æt.* XVI, small oval in a
square, with four lines in French 2

Collections—Bentley, Maberly.

GIOVITA GARAVAGLIO.

460 MADONNA DELLA SEDIA, after Raphael (*Le B.* 7), *proof with arms,*
very fine 1

461 THE INFANT CHRIST ADORED BY ST. JOHN, after Carlo Maratta
(*Le B.* 9) 1

462 BEATRICE CENCI, after Guido Reni, *proof before all letters* 1

RICHARD GAYWOOD.

463 BARBARA VAN BECK, the hairy woman, 1656. "Vera Effigies
Barbara, uxor Johannis Michaelis van Beck, anno Christi,
1629, Februa 18," *two small German portraits of the same person,*
representing her playing the dulcimer, one of them by Isaac
Brunn 3

Collection—Martin.

- 5- 464 HENRIETTA MARIA, "Mother Queene," dressed as a widow, hair plain with coronet, from which hangs a long black veil, seen to the knees, "*Rob. Wallton excudit*," very like the work of Gaywood 1 Tawcett
Collection—Buckingham.

JAKOB DE GHEYN.

- 2 17 465 THE EMPIRE OF NEPTUNE, after Tierho, a shield (*Le B.* 52) 1 Lock
Collection—Terry.

ADAMO GHISI, MANTOVANO.

- 1 15- 466 THE FLAGELLATION, after an anonymous Master (1) 1 Riggall
Collection—Wellesley.
15- 467 THE FLAGELLATION, after Michel Angelo (2) 1 Rosenhan
Collection—Wellesley.
19 468 THE MADONNA SUCKLING THE INFANT CHRIST (4) 1 Tawcett
17 469 TWO CUPIDS RIDING IN A CHARIOT, after Julio Romano (12) 1 Riggall
Collection—Reynolds, Balmanno.
12 470 TWO CUPIDS MOUNTED ON DOLPHINS, after Julio Romano (13) 1 Rosenhan
Collection—Esdaile.
11 471 TWO CUPIDS RIDING DOLPHINS, after Julio Romano (13) 1 W
12 472 A CUPID SEATED ON A DOLPHIN, after Julio Romano (23). 1 Riggall
And copy reversed 2
16 473 SERVITUDE, after Andrea Mantegna (103) 1 May
1 474 THE FISHERMAN AND THE MONSTROUS FISH, after Julio Romano (106) 1 Tawcett
13 475 COMBAT BETWEEN A LION AND A HORSE, after J. Romano (107) 1 Riggall
Collection—De Fries.

DIANA GHISI, MANTOVANA.

- 15- 476 HOLY FAMILY, after Raphael (16) 1 Tawcett
Collection—Woodburn.
1 477 THE DEAD BODY OF PATROCLE RESCUED FROM THE GREEKS, after Julio Romano (35) 1 Thompson
Collection—Wellesley.

1315: - : -

478	BIRTH OF APOLLO AND DIANA IN THE ISLAND OF DELOS, after Julio Romano (39), <i>first state before the address</i> <i>Collections—De Fries, Wellesley.</i>	1	3	5-
479	THE CHARLATAN WITH SNAKES, selling his quack medicines, after Julio Romano (44), <i>first state before the address of Horatius</i> <i>Pacificus Formis</i> <i>Collection—Wellesley.</i>	1	1	1

GEORGIO GHISI, MANTOVANO.

480	THE MEETING OF THE VIRGIN AND ST. ELIZABETH, after Fran- cesco Salvati (1), <i>first state before the address of Lafrerii</i> <i>Collection—St. Aubyn.</i>	1	18	
481	THE ADORATION OF THE SHEPHERDS (2) <i>Collection—Wellesley.</i>	1	2	4
482	THE NATIVITY, on two sheets, after Angelo Bronzino (3) <i>Collection—Wellesley.</i>	1	2	14
483	JESUS CHRIST ATTACHED TO THE CROSS (8) <i>first state before the</i> <i>address of Nicolo van Aelst</i> <i>Collection—Wellesley.</i>	1	1	8
484	THE RESURRECTION, from his own design (9). <i>The same subject,</i> after Raphael (Cumberland, No. 444) <i>Collection—Wellesley.</i>	2	19	

GIOVANNI BATISTA GHISI, MANTOVANO.

485	HERCULES SLAYING ANTEUS, after Julio Romano (12) <i>Collection—Wellesley.</i>	1	19	
486	THE LOVES OF MARS AND VENUS (13) <i>Collections—Storck, Ford, Reynolds.</i>	1	1	2
487	MARS AND VENUS <i>Collection—Woodburn.</i>	1	15	
488	HERCULES REPOSING, from the statue in the Farnese Palace (41), <i>superb impression with large margin</i> <i>Collections—Dumesnil, Verstolk, Hawkins.</i>	1	1	1
489	VENUS EMBRACING ADONIS, after Theodoro Ghisi (42)	1	1	6

1332:12:-

16	490	VICTORIOUS HERCULES, with the Hydra of Lerna dead at his feet (44)	1	Lance
		Collection—Wellesley.		
17	491	VICTORIOUS HERCULES, with the Hydra of Lerna dead at his feet (44)	1	Riggall
1 12	492	CUPID AND PSYCHE after Julio Romano (45), first state before the additional drapery on the figure of Psyche, very rare	1	Go
		Collection—Hodge.		
1	493	HERCULES REPOSING AFTER HIS LABOURS (56), brilliant impression	1	Rosenber
		Collection—Wellesley.		
1 2	494	JUDGMENT OF PARIS (60)	1	Thompson
11	495	THE DEATH OF PROCRIS (61), first state before the additional work on the trees, and before the address of R. Antonij La Freri	1	Hutton
		Collection—Sykes.		
7	496	THE DEATH OF PROCRIS (61). Also a first state	1	Rosenber
1 18	497	ANGELICA AND MEDORA, after Theodoro Ghisi (62)	1	Colnaghi
		Collections—P. Mariette, 1672, Gulston, Thane, Sykes, Wellesley.		

1340:15:-





FOURTH DAY'S SALE.

A. DE MARCENAY DE GHUY.

LOT
498



THREE PORTRAITS — JEANNE D'ARC (*Le B. 5*). LE
CHEVALIER BAYARD (*Le B. 6*). LE MARÉCHAL DE
SAXE (*Le B. 36*), *proofs before letters* 3
Collection—Martin.

PIERRE GIFFART.

499 FRANCES D'AUBIGNÉ MARQUISE DE MAINTENON (*Le B. 42*) 1 / 12

LUCAS GIORDANO.

500 CHRIST DISPUTING WITH THE DOCTORS (3), *first state, before*
the address Francisco palmiero formis. ST. ANNE RECEIVED
BY CHRIST AND THE MADONNA (7) 2
Collection—St. Aubyn.

ALBRECHT GLOCKENTON.

501 CHRIST BEARING THE CROSS, copied from Martin Schongauer's
well-known print (15) 1
502 THE DEATH OF THE VIRGIN, copied from Martin Schongauer's
well-known print (17) 3 10

HEINRICH GOLTZIUS.

503 SET CALLED THE MASTERPIECES OF GOLTZIUS (15-20) 6 4
Collection—Durand.
504 HEINRICH GOLTZIUS, life size (172), *proof before all letters* 1 29
Collection—Woodburn.

18	18	505	PORTRAIT OF HENRY IV OF FRANCE (173), <i>first state with the address of P. van Honne</i>	1	Hibanda
2	10	506	PORTRAIT OF HENRY IV OF FRANCE (173), <i>second state with "Avec privil: du Roy au Palais," and the word "excudebat" after the name of Honne</i>	1	Polnagh
	10	507	PORTRAIT OF NICQUET (177) <i>Collection—Claussin.</i>	1	Riggall
12		508	THE BOY AND DOG (190), Portrait of the Son of Theodoric Frisius a Dutch Painter, <i>the chef d'œuvre of the Master</i> <i>Collection—Wilson.</i>	1	Hibanda
8		509	MARS AND VENUS SURPRISED BY THE GODS (139)	1	Riggall
13		510	PORTRAIT OF ARNAUD BEERESTEM (192), <i>a small oval</i>	1	so
7		511	THE MATHEMATICIAN, NICOLAS DE DAVANTER, 1583 (204)	1	Lanser
3		512	ANOTHER PORTRAIT OF THE SAME PERSON, somewhat differently treated, 1595 (205)	1	so
9		513	THE LOVES OF MARS AND VENUS, after B. Spranger (276) <i>Collection—De Fries.</i>	1	Riggall

COUNT GOUDT.

1	1	514	CERES IN SEARCH OF PROSERPINE, after Elsheimer	1	so
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JACQUES GRANTHOMME.

8		515	SAMSON SLAYING THE LION (<i>Dumesnil 1</i>), <i>not described by Bartsch</i>	1	Danlos
6	6	516	THE STABLE OF BETHLEHEM (<i>D. 2</i>), <i>a circle</i>	1	Glement
1	11	517	THE FLAGELLATION OF JESUS CHRIST (<i>D. 4</i>), <i>a small circle</i>	1	Guttenius
2	5	518	THE DANCERS, two of them with branches of trees (<i>D. 19</i>)	1	Glement
2	6	519	LAOCOON AND HIS TWO SONS (<i>D. 20</i>)	1	Guttenius
5	10	520	THE GOLDSMITH'S APPRENTICES FIGHTING (<i>D. 21</i>)	1	Danlos
5		521	HENRY IV OF FRANCE, wearing a hat,—“Henricus. 4. D. G. Rex Francorum & Navarre, Ætat 42. Anno. 1594”—four lines in French (<i>D. 59</i>)	1	Lanser
16		522	THE DAUPHIN, small whole-length as the Infant Hercules— “PORTRAICT AU NATUREL DE MONSEIGNEUR LE DAUPHIN,” &c.—four lines in French (<i>D. 66</i>)	1	so

JAN HACKAERT.

- 523 VARIOUS LANDSCAPES, a set of six Etchings (16), *uniform and complete*

Collection—Dumesnil.

ALART DU HAMEEL.

- 524 CONSTANTINE THE GREAT AT THE HEAD OF HIS ARMY SEEING THE MIRACULOUS VISION OF THE CROSS, *undescribed by Bartsch, (Passavant II, p. 286, 11), an exceedingly rare print*

JAN VAN DEN HECKE.

- 525 SET OF TWELVE VARIOUS ANIMALS (112)

Collection—De Fries.

- 526 Two from the set of Dogs—THE SLEEPING DOG CHAINED (9), *in two states.* THE THREE DOGS (10)

Collection—St. Aubyn.

FRANZ HOGENBERG.

- 527 MARY QUEEN OF ENGLAND, *engraved in 1555*

- 528 PHILIP II OF SPAIN, *companion to the last*

- 529 QUEEN ELIZABETH, *a small oval, very rare, not to be found in the British Museum*

- 530 MARY QUEEN OF SCOTS, full-length, arms above, in a border, *perfect and rare, not existing in the British Museum*

JAN HOLBRACH.

- 531 "THE MOST ILLUSTRIOUS HENRY LORD DARNLEY, KING OF SCOTLAND Hew dyed at the age of XXI yeares Anno 1557;" "Are to be Solde by Thomas Lanner, At the White Beare in Cornehill." *The engraving of this portrait has been attributed to R. Elstracke Holbrach being only the publisher*

Collection—Martin.

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WENZEL HOLLAR.

3	10	532	ANNE BOLEYN, whole-length, as St. Barbara, after Hans Holbein, (Parthey 176)	1	Connel
			Collection—Hodge.		
2	10	533	TRIAL AND EXECUTION OF THE EARL OF STRAFFORD (P. 551-552), fine, first states, rare	2	Fine ar
			Collection—Bromley.		
23	10	534	THE FOUR SEASONS, full-length figures, with interesting views of St. James's Park, Cheapside, Albany, &c. (P. 606-609), fine uniform set	4	Starver
			Collection—Durand.		
8	15	535	THE CATHEDRAL AT ANTWERP (H. 824), first state, with one line of inscription	1	Fine ar
20	10	536	THE ROYAL EXCHANGE (1036), before the introduction of the medal of Sir Thomas Gresham	1	Connel
			Collection—Barnard, Martin.		
14	15	537	ANNE OF CLEVES, in a rich dress, after Hans Holbein (P. 1343)	1	Thibaud
			Collection—Durand.		
2	8	538	EDWARD VI WHEN A CHILD, holding a rattle, after Hans Holbein (P. 1395)	1	to
			Collection—Durand.		
	11	539	HENRY VIII, after Hans Holbein (P. 1414), a circle	1	Riggall
			Collection—Durand.		
1	9	540	JANE SEYMOUR, after Hans Holbein (P. 1427), a circle	1	Thibaud
			Collection—Durand.		
52	10	541	JAMES II, WHEN DUKE OF YORK, in an oval of palms, surrounded by a wreath of laurel, after David Teniers (P. 1424)	1	.50
			Collection—Martin.		
1	12	542	CHARLES I, wearing a hat, in an oval, view of Whitehall in the distance (P. 1432)	1	Fine ar
1	10	543	CHARLES II, three-quarter length, with a view of St. James's Park and Whitehall in the background, after A. Van Dyck (P. 1442), second state, before the address of Meyssens	1	Page
10	5	544	CHARLES II, in armour, with emblems of the rising sun, after Diepenbecke (P. 1444)	1	Nozed
			Collections—P. Mariette, 1680, Martin.		

353: 6: -

andean	545	MARY I, WHEN PRINCESS, after Hans Holbein (P. 1465), a circle 1 <i>Collection—Durand.</i>	1	1
Or	546	CATHERINE OF ARRAGON, after Hans Holbein (P. 1549), a circle 1 <i>Collection—Durand.</i>	1	16
scott	547	THE COUNTESS DOROTHEA OF SUFFOLK (P. 1727), an oval, in two states, the second one with the name, not noticed by Parthey 2 <i>Collection—Buckingham.</i>	2	4
ington	548	THE COUNTESS OF ESSEX (P. 1731), an oval, in two states, neither of them described by Parthey, the first inscribed "Margrita Cometessa Essex," the second, "Elizabeth Countess of Essex" 2	4	8
nell	549	THE HANGING HARE, after Peter Bael (P. 2058), first state 1	8	

DAVID HOPFER.

reheim	550	ADAM AND EVE (1-2), two plates 2		11
Or	551	DAVID CUTTING OFF THE HEAD OF GOLIATH, after Raphael (3), before the number "46" 1		8
Or	552	JESUS CHRIST RENDERING HOMAGE TO HIS FATHER IN PRESENCE OF HIS DISCIPLES (4), before the number "131" 1		7
teKmet	553	JESUS CHRIST PARTING WITH HIS MOTHER (8), before the number "24" 1		14
art Soc	554	JESUS CHRIST IN HEAVEN, SEATED IN JUDGMENT (15), before the number 1		15
anser	555	PIOUS SUBJECT, WITH CHRIST AND THE MADONNA IN THE CENTRE, (19), before the number "20" 1	1	1
gale	556	THE INTERIOR OF A CHURCH, with the Parable of the Widow's Mite, (27), before the number "47" 1 <i>Collections—Esdaile, Bromley.</i>	1	8
scott	557	THE TRIUMPH OF JESUS CHRIST (29), before the number "21" 1		12
ement	558	THE PRESENTATION IN THE TEMPLE (34), first state, before the number "55" 1 <i>Collections—Van Putten, Beckford.</i>	1	10
anser	559	ARCHITECTURAL DESIGN OF ORNAMENT, with subject of the Marriage of St. Catherine (44), before the number "100" 1		13
gale	560	COMBAT OF TRITONS, after Mantegna (46, 47), proofs before the numbers "97" and "98" 2		15
anser	561	THE FAUNS AND SATYRS NEAR A WINE VAT, after Mantegna, (49) before the number "22" 1		14

1	6	562	THE THREE GOOD PEASANTS, and THE THREE GOOD JEWS, after H. Burghmair (53, 54), <i>proofs before the numbers "69" and "94"</i>	2	Gall
1	4	563	THE GERMAN OFFICER AND FOUR SOLDIERS (66), <i>proof before the number "3"</i>	1	bo
			Collection—Storck.		
1	13	564	THREE OLD WOMEN CHASTISING THE DEVIL (71), <i>proof before the number "108"</i>	1	fleme
12		565	SIX MEN DANCING ROUND AN OLD WOMAN, WHO IS CARRYING WINE AND SAUSAGES (73), <i>proof before the number "18"</i>	1	Lansen
			JEROME HOPFER.		
12		566	THE ADORATION OF THE MAGI (2), <i>proof before the number "3"</i>	1	Guterk
12		567	COMBAT OF HORSEMEN, after Raphael (46), <i>proof before the number "57"</i>	1	Rosenh
12		568	ERASMUS OF ROTTERDAM (62), <i>proof before the number "70"</i>	1	Rigga
			JAKOB HOUBRAKEN.		
1	11	569	HENRY PRINCE OF WALES, <i>proof before letters</i>	1	Lansen
			SAMUEL HOWITT.		
1		570	THE WILD BEASTS AT EXETER CHANGE, "Taken from life during the numerous assemblage at the Royal Menagerie, Strand, London, 1813"	1	Page
			KARL DU JARDIN.		
2	2	571	THE FOUNTAIN IN RUINS, <i>frontispiece</i> (1), <i>proof before the inscription</i>	1	Lansen
			Collection—Johnson.		
10		572	THE FOUNTAIN IN RUINS, <i>frontispiece</i> (1), <i>before the address G. Falk et P. Schenck ex.</i>	1	Page
			Collection—Johnson.		
2	16	573	THE MULES (2), <i>before the number</i>	1	bo
			Collection—Johnson.		
12		574	THE COW AND CALF (3), <i>before the number</i>	1	Tauscat
			Collection—Johnson.		
1	6	575	THE TWO HORSES (4), <i>before the number</i>	1	Rigga
			Collection—Johnson.		

ader	576	THE DOGS SLEEPING (5), <i>before the number</i>	1	1	2
		<i>Collection—Johnson.</i>			
ement	577	THE TWO DONKEYS (6), <i>before the number and much additional work</i>	1	1	16
---	578	THE TWO DONKEYS (6)	1	-	-
		<i>Collection—Johnson.</i>			
ader	579	THE GOAT AND THE TWO SHEEP (7), <i>before the number</i>	1	2	3
---	580	THE GOAT AND THE TWO SHEEP (7)	1	-	-
		<i>Collection—Johnson.</i>			
ader	581	THE THREE PIGS, sleeping near their sty (8), <i>before the number</i>	1	3	5
		<i>Collection—Johnson.</i>			
aller	582	THE SHEPHERD BEHIND A TREE (23), <i>before the number</i>	1	4	16
		<i>Collection—Maberly.</i>			
awcett	583	THE WOMAN STANDING IN THE WATER (27), <i>before the number</i>	1	1	9
ader	584	THE BATTLE FIELD (28), <i>before the number</i>	1	1	10
igdale	585	THE MULE AND THE JACKASS (29), <i>before the number</i>	1	2	12
		<i>Collection—Esdaile, Brooke.</i>			
Page	586	THE YOUNG SHEPHERDESS, talking to her dog (31), <i>before the number</i>	1	2	10
awcett	587	THE FLOCK OF SHEEP AND GOATS (33), <i>before the number</i>	1	2	10
		<i>Collection—Maberly.</i>			
Waller	588	THE COWS, THE BULL AND THE CALF (34), <i>before the number</i>	1	1	10
ader	589	THE SHEEP RESTING NEAR A FENCE (35), <i>before the number</i>	1	3	5
bo	590	THE SHEEP RESTING NEAR THE TRUNK OF A TREE (36), <i>before the number</i>	1	3	5
bo	591	THE SHEEP RESTING IN A MEADOW, a Village in the distance <i>before the number</i>	1	3	5
bo	592	THE SHEEP LYING DOWN, annoyed by flies (38), <i>before the number</i>	1	3	5

PETER DE JODE.

aller	593	THE NATIVITY, after Jordaens (<i>Le B. 2</i>), <i>first state before the address of Hendrick Sayers</i>	1	2	10
Page	594	THE VIRGIN ENTHRONED, surrounded by Saints, after Rubens	1	.	11
Art Soc	595	MARY, Daughter of Charles, I; and WILLIAM PRINCE OF ORANGE, <i>small half-lengths</i>	2	2	.

439. 16. -

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|----|-----|---|---|--------|
| 10 | 596 | FOLLY AND IGNORANCE—The Monk and the Owl, and The Old Fool and the Cat, after J. Jordaens | 2 | Lanser |
|----|-----|---|---|--------|

JAN JONCKHEER.

- | | | | | |
|----|-----|--|---|--------|
| 8 | 597 | THE THREE GREYHOUNDS (116, 1) | 1 | Haller |
| 15 | 598 | THE FOUR GREYHOUNDS (117, 2) <i>two states, one undescribed before the No. "2," full of burr</i> | 2 | Rigga |

CHARLES JOSI.

- | | | | | | |
|------|---|-----|---|---|------|
| 2-17 | 6 | 599 | THE LITTLE GIPSY, after Richard Westall, R.A. | 1 | Mass |
|------|---|-----|---|---|------|

PETER VAN LAAR.

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|----|-----|---|---|------|
| 16 | 600 | THE SET OF DIFFERENT ANIMALS (1-8), <i>wanting No "3" les Boeufs</i> | 7 | Olwe |
| 17 | 601 | THE SEATED FEMALE (3, 19). THE CAVALIER (20), on the same sheet as the Etching by Jan Van Noordt of a Milkman and Group of Cattle, <i>rare</i>
<i>Collection—Dumesnil, McIntosh.</i> | 3 | Page |

JOHANN LADENSPELDER.

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|---|---|-----|--|---|------|
| 2 | 6 | 602 | PANEL OF ORNAMENT, with nude female reclining on the ground (20) | 1 | Lans |
|---|---|-----|--|---|------|

LODOVICO LANA.

- | | | | | |
|---|-----|---|---|--------|
| 2 | 603 | HERCULES DESTROYING THE NEMEAN LION (1) | 1 | Haller |
|---|-----|---|---|--------|

WILLEM VAN LANDE.

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|----|-----|--|---|------|
| 11 | 604 | CAVALRY SKIRMISHES (<i>Le Blanc</i> 1-6), <i>four of the set, first states with Vischer's address</i> | 4 | Page |
|----|-----|--|---|------|

RICHARD I. LANE.

- | | | | | |
|---|-----|---|---|-----|
| 1 | 605 | MADAME MALIBRAN, after A. E. Chalon, R.A. | 1 | May |
|---|-----|---|---|-----|

PIERRE GABRIEL LANGLOIS.

- | | | | | |
|----|-----|---|---|--------|
| 11 | 606 | VANITAS VANITATUM ET OMNIA VANITAS, <i>rare</i> | 1 | Haller |
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449. 10. 6

449.10.6

NICOLAS DE LARMESSIN.

- 607 LE BLANC DELABARME FRANCOISE LOUISA, DUCHESSE DE LA
VALLIERE, *first state* 1
- 608 HENRIETTE D'ANGLETERRE DUCHESSE D'ORLEANS, daughter of
Charles I (*Le B. 5*) 1

PETER LASTMAN.

- 609 JUDITH AND TAMAR SEATED, landscape background 1

NICOLAS DE LAUNAY.

- 610 LE PETIT JOUR, after Frendenberg (*Le B. 31*) 1

HANS SEBALD LAUTENSACK.

- 611 LANDSCAPE, a Villa situated on the bank of a river (41) 1
- Collection—Storck.*
- 612 LANDSCAPE, with a church surrounded by trees on the right (42) 1

WILHELM VAN DER LEEUW.

- 613 DANIEL IN THE LION'S DEN, after Rubens (*Le B. 3*), *first state* 8
- before the name of Danckaerts* 1

ROSA LENOIR.

- 614 CHARLOTTE, after C. W. Bunbury 1

JEAN CHARLES LEVASSEUR.

- 615 THAIS, OU LA BELLE PENITENTE, after Greuze (*Le B. 58*) 1
- 616 LA VEUVE ET SON CURÉ, after J. B. Greuze (*Le B. 60*), *proof* 1
- before the title*

LUCAS VAN LEYDEN.

- 617 DAVID PLAYING THE HARP BEFORE SAUL (27) 1
- 618 THE RAISING OF LAZARUS (42) 1
- 619 JESUS CHRIST APPEARING TO THE MAGDALEN (77) 1

Collection—Nunn.

496.18.6

496. 18. 6
- | | | | | |
|------|-----|---|---|--------|
| 10 | 620 | THE RETURN OF THE INFANT PRODIGAL (78) | 1 | Lauser |
| 2 10 | 621 | THE MADONNA AND CHILD SEATED IN A LANDSCAPE (84)
<i>Collection—Brooke.</i> | 1 | May |
| 3 10 | 622 | THE HOLY FAMILY (85)
<i>Collection—Brooke.</i> | 1 | Gutten |
| 1 6 | 623 | THE UYLEN SPIEGEL (159), <i>an exquisite pen drawing from the very rare print</i> | 1 | Page |

THEODORO FILIPPO LIAGNO.

- | | | | | |
|----|-----|---|---|--------|
| 11 | 624 | ST. JOHN PREACHING IN THE WILDERNESS (1), <i>the most important of this artist's works</i>
<i>Collection—Prince De Paar.</i> | 1 | Haller |
|----|-----|---|---|--------|

JAN LIEVENS.

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|------|-----|--|---|---------|
| 15 | 625 | THE MADONNA PRESENTING A PEAR TO THE INFANT CHRIST,
<i>scarce</i>
<i>Collections—Dumesnil, St. Aubyn.</i> | 1 | Tawcett |
| 1 8 | 626 | THE RAISING OF LAZARUS, <i>first state, before the address of Wynngaerd</i> | 1 | Ruggal |
| 16 | 627 | JACOB ANOINTING THE STONE IN BETHEL, <i>rare</i>
<i>Collection—St. Aubyn.</i> | 1 | Haller |
| 6 | 628 | PORTRAIT OF EPHRAIM BONUS, <i>seated in a chair, before the address of Clement de Jonghe</i>
<i>Collection—Earle.</i> | 1 | Thibaud |
| 1 16 | 629 | PORTRAIT OF JOOST VONDEL, <i>the Dutch poet, second state, "A. de Wees excudit"</i>
<i>Collection—Hodge.</i> | 1 | Tawcett |
| 1 12 | 630 | A RABBI STANDING, <i>wearing a long cloak.</i> THREE BUSTS OF OLD MEN | 4 | Thibaud |

ETIENNE FREDERICK LIGNON.

- | | | | | |
|------|-----|--|---|-------|
| 1 16 | 631 | MDLLE. MARS, <i>after F. Gerard (Le B. 20), proof before letters, on india paper</i> | 1 | Loock |
|------|-----|--|---|-------|

DAVID LOGGAN.

- 632 CHARLES II, *proof before the inscription* 1 1 2
Collection—Brooke.

GIUSEPPE LONGHI.

- 633 MARRIAGE OF THE VIRGIN, after Raphael (*Le B. 4*) 1 5 10
 634 THE EMPEROR NAPOLEON I, *profile in a circle (Le B. 32, 1806),* 12
proof before letters 1
 635 THE EMPEROR NAPOLEON I., *in circular frame, 1812 (Le B. 33),* 10
proof 1

JAN LOUYS.

- 636 PHILIP THE GOOD, DUKE OF BURGUNDY. ANNA OF AUSTRIA,
 QUEEN OF LOUIS XIII, after Rubens 2 1 1

MASTER OF THE MONOGRAM "B.M."

- 637 THE JUDGMENT OF SOLOMON (1), *first state, before the cloud on the* 60
left of the throne was added, and other variations which have never
been pointed out before in this very rare print 1
Collections—Husring, Harford.

MAIR OF LANDSHUT.

- 638 THE BALCONY (12), in which are seen a gallant and three ladies
 accompanied by a buffoon, *of this very rare print the British* 159
Museum only possesses a fragment, consisting of about one-third of
the entire composition. 1
Collection—Willett.

ANDREA MANTEGNA.

- 639 THE ENTOMBMENT (3), *extremely rare, in this early state, with false* 25 10
margin 1
Collection—Maberly.
 640 THE ROMAN SENATE ACCOMPANYING A TRIUMPH (11) 1 1
 641 HERCULES AND ANTÆUS (16) 1 9
Collections—Storck, Woodburn, Sykes and Harford.
 642 SILENUS AND HIS ATTENDANTS (20) 1 2 19
Collection—Esdaile, Bromley.

795:3:6

IGNAZ CORNELIUS MARINUS.

- 7 · 643 ADORATION OF THE SHEPHERDS, after Jacob Jordaens (*Le B. 1*),
proof before the address, "*cum privilegio*" 1

Collection—Terry.

JOHANN FRIEDRICH MARTIN.

- 5- · 644 "THE WORKS UNFINISHED AND NEGLECTED LIE," after E.
Martin 1

JAKOB MATHAM.

- 9 · 645 THE GREAT WHALE, stranded on the coast of Holland in 1598
(61) 1

- 13 · 646 THE CRUCIFIXION, after Albrecht Dürer (97) 1

Collection—Terry.

- 7 · 647 MAXIMILIAN, DUC DE SULLY, after Du Boys; *this print is usually
attributed to J. Matham.* 1

T. DIRK MATHAM.

- 10 · 648 DESCENT FROM THE CROSS, after Aertgen de Leyden (*Le B. 5*) 1

Collection—Terry.

JEAN BAPTISTE MASSARD, THE ELDER.

- 14 · 649 LA DAME BIENFAISANTE, after Greuze (*Le B. 88*), *proof before the
title but not the arms* 1

- 12 10 · 650 LA CRUCHE CASSÉE, after Greuze (*Le B. 92*), *with autographs of the
artists.* 1

Collection—Buckingham.

ANTOINE MASSON.

Page	651	CHRIST AND HIS DISCIPLES AT EMMAUS, after Titian (<i>Dumesnil</i> 5). If the tradition is to be relied on, the Disciple on the right of the Saviour represents the Emperor Charles V, and the one on the left Cardinal Ximenes; the Page, the son of the Emperor, who became Philip II	3	12	1
bandeau	652	GUILLAUME DE BRISACIER, "The grey headed Man" (<i>D.</i> 15), <i>first state before letters, extremely rare</i>	28		1
Tawcett	653	HENRY DE LORRAINE (Comte d'Harcourt), after N. Mignard (<i>D.</i> 34). <i>Chef d'œuvre of the Master. First state before the No. "4" in the margin</i>	19	10	

CORNELIUS MATSYS.

do	654	Henry VIII, in a cap and feather, and fur tippet, &c., 1548, bust, (58), <i>rare</i>	2	12	1
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ISRAEL VAN MECKENEN.

Flement	655	THE DANCE OF HERODIAS (9), <i>early impression</i>	1	10	
Meder	656	CHRIST BEARING THE CROSS, copied from Martin Schongauer (23) <i>Collection—Buckingham, Bromley.</i>	10	15	1
Flement	657	THE MASSACRE OF THE INNOCENTS (38)	1	22	
Lauener	658	THE DEATH OF THE VIRGIN, copied from Martin Schongauer (40)	8		1
do	659	DEATH OF LUCRETIA (168) <i>Collection—Bammville.</i>	1	11	10

JAN VAN DER MEER, LE JEUNE.

Waller	660	THE SHEEP STANDING (2), <i>very rare etching</i> <i>Collection—Brooke.</i>	1	1	12
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MELCHIOR MEIER.

Riggall	661	APOLLO PLAYING MARSYAS (<i>B. xvi, p. 247</i>) E 2	1		14
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937:16:6

ANDREA MELDOLLA.

- 2 2 . 662 THE ENTOMBMENT (17). The same subject, treated differently 2
Collection—Prince de Paar. *Tawcett*

PAOLO MERCURY.

- 1 3 . 663 ST. AMELIA, QUEEN OF HUNGARY, after Delaroche (*Le B. 1*),
proof, with the artist's name, on India paper 1 *So*
- 6 . 664 MADAME DE MAINTENON, from a miniature by Petitot (*Le B. 3*),
proof before letters 1 *Clement*
- 8 . 665 DES MOISSONNEURS DANS LES MARIAS PONTINS, after Leopold
Robert (*Le B. 5*), second state, with the name of the printer, on
India paper 1 *Lock*

PETER MIRICENYS.

- 9 9 . 666 MARIA REGINA SCOTLÆ, three-quarter length, the monogram P.M.
in the left-hand corner, an oval, an exceedingly rare portrait 1 *Thibaud de*

GIROLAMO MOCETTO.

- 68 . 667 JUDITH PUTTING THE HEAD OF HOLOFERNES INTO A SACK (1),
a most interesting and excessively rare specimen of the works of this
admirable artist, second state with tree 1 *So*
- Collection—Prince de Paar.
- 325 . 668 THE BAPTISM OF OUR SAVIOUR (2) 1 *So*
- Collections—Reynolds, Lloyd, Sykes, Ottley and Nunn.

* * * On this impression being compared with the one in our National collection, variations will be found by the artist's own hand of a most interesting nature not hitherto noticed in any work on the subject of early Italian engraving. For instance, in this print more work is to be found in all the faces, particularly on the right cheek of the Saviour, and also on his neck, and a light is burnished out on his right thigh. This must not be confounded with what is usually understood as re-working after a plate has been somewhat worn. It is simply an artistic improvement by the designer's own hand in carrying out his mature ideas.

1344:4:6

1344.4.6

NICOLLETO DA MODENA.

Gambro

669 THE NATIVITY (4), *excessively rare*

1 11

Collections—Cardinal Fieschi, Bammville.

* * The impression here described is very early and perfect,
 the example in the British Museum is injured very much and
 imperfect.

Haller

670 LEDA AND THE SWAN (46)

1 1 3-

Collection—Bammville.

L 1356. 9. 6





FIFTH DAY'S SALE.

JAN MIENZE MOLENAER.

LOT

671



THE "DÉBAUCHÉS" (*B. vol. iv, p. 5*), rare, with the address
of Frederick de Widt excud.

1

Riggall

BENEDETTO MONTAGNA.

672

OUR SAVIOUR ON THE MOUNT OF OLIVES (4), first state, before
the tablet inscribed with the name was worked over with heavy cross
hatching

1

Flement

Collections—Sykes, Wilson, Bedford, and Maberly.

673

VULCAN, MERCURY AND CUPID (24)

1

Barlow

Collection—St. Aubyn.

674

APOLLO AND MIDAS (22); Copy and Duplicate

2

Lauzer

JEAN MICHEL MOREAU.

675

LE COUCHER DE LA MARIÉE, after Baudouin (*Le B. 72*)

1

Flement

RAPHAEL MORGHEN.

676

LOT AND HIS DAUGHTERS, after Guercino, *proof before all letters.*
REPOSE IN EGYPT, after Nicolas Poussin (*Maskell 17*), *proof,*
open letters, with arms

2

Massey

677

THE NATIVITY, after Raphael Mengs (21), *proof with the artists'*
names only

1

Page

678

MADONNA DELLA SEGGIOLA, after Raphael (*M. 23*), *proof before*
letters, with one line of dedication

1

Walford

679

THE TRANSFIGURATION, after Raphael (*M. 25*), *proof with the*
white book and before all letters

1

Tanckett

Page	680	THE LAST SUPPER, after L. da Vinci (M. 27). <i>Sixth state without the comma before the word "vobis," in the address of "Antosy"</i>	1	12	
Nozeda	681	THE PENITENT MAGDALEN, after Murillo (M. 30), <i>proof before letters, excepting the artists' names</i>	1	4	4
Sabin	682	THE VIRGIN AND CHILD, after L. Caracci (M. 31), <i>small oval, proof before all letters, except the artists' names</i>	1		10
Sbach	683	THE MADONNA DEL CARDELLINO, after Raphael (M. 35), <i>proof open letters</i>	1	4	15
Page	684	THE MADONNA ADDOLORATA, after Sassoferrato (M. 46), <i>proof with arms, but before letters</i>	1	1	10
Massey	685	THE SEASONS DANCING BEFORE TIME, after Nicolas Poussin (62)	1	4	4
awcett	686	ANGELICA AND MEDORA, after T. Matteini (M. 63), <i>proof before letters, excepting the artists' names</i>	1	2	4
Danlos	687	EQUESTRIAN PORTRAIT OF FRANCESCO DI MONCADA, after Van Dyck (M. 209), <i>proof open letters</i>	1	3	3
Tuller	688	PORTRAIT OF LOUIS XVIII, after Augustin (M. 240)	1		5
Nozeda	689	PORTRAIT OF LEONARDO DA VINCI, from a picture by himself (M. 243), <i>proof before all letters</i>	1	8	15
Wilson	690	MADONNA LAURA, after Memmi (M. 252), <i>proof before all letters.</i> GUIDO RENI, from a picture painted by himself, engraved by G. Cipriano, pupil of R. Morghen	2	1	10

CHRISTIAN FRIEDRICH MÜLLER.

Nozeda	691	ST. JOHN THE EVANGELIST WRITING THE APOCALYPSE, after D. Zampieri, <i>with the date of 1808, and before the retouch</i>	1	4	2 6
Lauer	692	MADONNA DI SAN SISTO, after Raphael, <i>fine early impression, retouched by Bervic</i>	1	8	10

JAN MÜLLER.

Bandean	693	ALBERT, ARCHDUKE OF AUSTRIA, and ISABELLA, INFANTA OF SPAIN, after Rubens (62, 63), <i>proof before "cum privilegio"</i>	2	8	10
		<i>Collection—Bernal.</i>			
Lo	694	BELSHAZZAR'S FEAST, with the handwriting on the wall (1), <i>undescribed proof, before the writing on the wall and before all letters</i>	1	2	4
		<i>Collection—Marshall.</i>			

272. 6. 6
5- 15-

- 695 THE MAGI BRINGING PRESENTS TO THE INFANT CHRIST (2),
undescribed proof, before the name and address 1
Collection—Marshall.

Thibaud

5- 5-

- 696 THE RAISING OF LAZARUS, after A. Bloemaert (27), *first state,*
before the left foot of Lazarus was finished 1
Collections—Beckford, Buckingham, Marshall.

So

2 15-

- 697 MINERVA AND MERCURY ARMING PERSEUS, after B. Spranger
(69), *undescribed state before any letters* 1

So

JOHANN GOTTHARD VON MULLER.

1 11

- 698 JEROME BONAPARTE, KING OF WESTPHALIE, after M. Kinson,
the head and face engraved by C. Friedrich Muller (*Le B. 27*),
proof before all letters 1

So

AGOSTINO DE MUSE, CALLED VENEZIANO.

1 2

- 699 THE MADONNA AND INFANT CHRIST, with the Infant St. John
and two Angels, after Francia (51), *first state before the date*
1516 was altered to 1518 1

Riggall

1 8

- 700 VENUS AND LOVE, after Raphael (286), *second state, before the*
retouch 1

Haller

1 8

- 701 APOLLO AND DAPHNE, after Baccio Bandinello (317), *first state,*
with the date 1515 1

So

PETER MYRICINUS.

5- 5-

- 702 THE SEVEN CARDINAL VIRTUES—Faith, Temperance, Providence,
Charity, Hope, Justice and Fortitude, after P. Breughel 7

Thompson

Collection—Beckford.

NADAT (THE MASTER OF THE MOUSE TRAP).

46

- 703 TWO ARMIES ARRANGED IN THE ORDER OF BATTLE (2), *first*
state, before the scroll was enlarged and the date 1530 was added 1
Collection—Nunn.

Thibaud

* * This print is infinitely finer than the one in the British
Museum, being much earlier, with the work perfect and clean,
in fact quite a different print in appearance.

342. 15. 6

H. NAIWJNCX.

Page	704	THE FIRST SET OF EIGHT LANDSCAPES (1-8), <i>first state with the address of Clement de Jonghe excudit, uniform set</i>	8	4	4
Allen	705	THE SECOND SET OF EIGHT LANDSCAPES, UPRIGHT (9-16)	8	1	10

ROBERT NANTEUIL.

Ames	706	ANNE INFANTE D'ESPAGNE REINE DE FRANCE (<i>Dumesnil 23</i>), <i>first state before the crochet</i>	1	1	13
Co	707	POMPENE DE BELLIEVRE, after Le Brun (<i>D. 37</i>), <i>first state before the crochet after the word sculpebat</i>	1	9	9
Inaghi	708	LOUIS DE BOURBON PRINCE DE CONDÉ (<i>D. 79</i>)	1	1	3
Gall	709	BASILE FOUQUET, ABBÉ DE BARBEAUX (<i>D. 97</i>)	1		19
Riggall	710	LOUIS HESSELIN, CONSEILLER D'ETAT (<i>D. 110</i>), <i>first state before the inscription</i>	1	1	1
Abandean	711	LOUIS XIV, <i>first state before any mark on the margin at top</i> <i>Collection—P. Mariette, 1677.</i>	1	5	75
Page	712	JULES CARDINAL MAZARIN, with Vignettes of the Battle of Réthel, the Siege of Arras, &c. (<i>D. 180</i>), <i>first state</i> <i>Collection—Bernal.</i>	1	2	10
mpson	713	NICOLAS POTIER DE NOVION (<i>D. 207</i>), <i>first state before the crochet after the date</i>	1	1	18
Riggall	714	PIERRE PAYEN-DESLANDES (<i>D. 210</i>)	1		11
Wett	715	JEAN FRANÇOIS SARRASIN (<i>D. 226</i>), <i>second state with one mark in the margin at top</i>	1		10

JOHN NIXON.

Abandean	716	"THE WEST PROSPECT OF TEMPLE BARR:" from <i>Stowe's Survey of London</i> . "A View of the Place and Manner of K. Charles the First's Execution"	2	5	5
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WENZEL VON OLMÜTZ.

eder	717	THE MAN OF SORROWS, copied from M. Schongauer (17) <i>Collection—Hawkins.</i>	1	2	
Danlos	718	THE MARTYRDOM OF ST. ANDREW (23), <i>rare</i> <i>Collections—Ottley, Bromley.</i>	1	11	11

JAN (OR JOSSE) VAN OSSENBEECK.

- 13 . 719 "LA CAFFARELLE" (25) 1 Tawsett
Collection—St. Aubyn.

- 13 . 720 THE FOUNTAIN OF TRITONS (26) 1 Tuller

ADRIAN VAN OSTADE.

- 65- . 721 A FINE SET OF HIS WORKS, including the rare state of the
Painter with the high cap. The Village Fair. The Pig Killer.
The Little Topers, all in early states, fifty-five examples in all, on
twenty-nine mounts 55
Collection—Buckingham.

CRISPYN VAN DE PASSE.

- 15- 15- . 722 "QUEEN ELIZABET—D. G. ANGLIÆ FRANCIÆ, HIBERNIÆ, ET
VERGINÆ REGINA, &c.," full-length, after Isaac Oliver, in the
magnificent dress which she wore when she went to St. Paul's
Cathedral to return thanks for the defeat of the Spanish
Armada, exceedingly rare and interesting portrait 1
Collection—Buckingham.

- 2 16 . 723 QUEEN ELIZABET, with six lines in Latin commencing—"Tantæ
si vires, virtus mihi quanta Mariana est." cris. de. Pas. scul. et
ex., oval in a square border, very fine with large margin 1
Collection—Brooke.

- 12 . 724 THE MOST ILLUSTRIOUS PRINCESSE MARY OF AUSTRIA,
Daughter to the most puissant Prince Philip the third King
of Spaine and India, &c., for whom Charles I made his
celebrated journey, an illustrated oval, "Simon Passæus sculpsit";
"Are to be Sould in Popes head Ally by Io: Sud: & G. Humble"

SIMON VAN DE PASSE.

- 3- . 725 THE HIGH AND MIGHTIE AND MOST VIRTUOUS PRINCESSE
ANNE QUEENE OF GREAT BRITAIN, FRANCE AND IRELAND,
1616, GREAT EMPRESSE OF THE NORTH, ADMIRER QUEEN, &c.,
an equestrian portrait, four English and four French verses
beneath, "Simon Passæus, Fig. et sculp. Lord Compton Holland
excud., ibid.," very rare 1
Collection—Prince de Paar.

- 31 10 . 726 HENRY PRINCE OF WALES EXERCISING WITH A LANCE, the
large original print with Latin inscription—"Illustrissimi
Generosissimique," &c.; "Are to be sould by Compton Holland,
over against the Exchange at the Signe of the Globe" 1
Collections—Gulston, Martin.

- 727 ANNE OF DENMARK, richly habited, a flower in her breast; "*are to be Sould in Pope's head Alley by Joh Sudbury and Georg. Humble,*" an illustrated oval, with ten lines commencing—"For Face, for Race, for Grace, for every thinge" 1
Collection—Martin.
- 728 MARIA, the Infanta of Spain, an illustrated oval; four lines of Latin inscribed beneath commencing—"Te Mariam excelsam magni pars orbis adorat.—Anno. 1622.—Sim. Pass: sculp.—Chris. de Pass, excudit," &c. 1
Collections—Gulston, Martin.
- 729 "THE RIGHT HONORABLE AND MOST VIRTUOUS LADY MARY SIDNEY, wife to the late deceased Henry Herbert, Earl of Pembroke," &c., holding her book of the translation of the Psalms, an illustrated oval; "*are to be sold by Jo. Sudbury and Geo. Humble in Pope's head Alley*" 1
3 10
- 730 LUCY HARRINGTON, Countess of Bedford, an illustrated oval; six lines commencing—"Religion's love is Wisdome's worth;" "*Are to be sould in Pope's head Alley by John Sudbury and Geo. Humble*" 1
3 3
- 731 MAGDELEINE PASSE, an oval, supported by Minerva and female figure emblematical of Engraving, proof with blank for inscription on drapery 1
Collection—Brooke.
- 732 ROBERT CAR, EARLE OF SOMERSET, Viscount Rochester, &c. an illustrated oval; "*S. Pa: Sculp: Lor. Comp: Holl: excu.*" 1
Collection—Martin.
- 733 "THE RIGHT HONORABLE AND MOST NOBLE HENRY WRIOTHESLEY, Earl of Southampton, &c." an illustrated oval; "*are to be sould in Pope's head Alley by John Sudbury and George Humble*" 1
16

WILHELM VAN DE PASSE.

- 734 CHARLES I, seated upon a chair of state; "*Are to be sould by Thomas Jenner at the south going up of ye Royall Exchange;*" four lines beneath as follows:—
"Crownes have their compasse, length of days their dat,
Triumphes their tombes, felicitie her fate:
Of more than earth can earth make none partaker,
But knowledge makes KING CHARLES most like his Maker."

Collection—Martin.

537. 2. -

- 53 735 JAMES I AND HIS SON, the Prince is standing with his hat in his hand by the seated figure of the King, sixteen lines in Latin underneath commencing—"Who viewes not on this reverend aspect," "*Wil. Passæus figu. et Sculptit, Anno Dom. 1621; are to be sould by Thomas Jenner in Cornhill, at the White Beare; George Fearebear excud.;*" first state, the King holds an orb in his left hand, which was changed to a skull in the second state, very rare 1 *Colnag*
- 3 11 736 "THE RIGHT HIGH AND RIGHT MIGHTY PRINCE GEORGE VILLIERS, Duke, Marquis and Earl of Buckingham," &c., equestrian portrait, richly habited, with ships at sea, beneath—"Graven and dedicated by *Wil. Passæus, in the year of our Lord God 1625*" 1 *Addm*
- Collections—Putten, Woodburn.*

GEORGE PENCZ.

- 3 10 737 ABRAHAM CARESSING HAGAR (6) 1 *Clark*
- 14 738 JOB PERSECUTED BY HIS WIFE AND FRIENDS (7) 1 *bo*
- 2 2 739 THE HISTORY OF JOSEPH (9-12), the set complete 4 *bo*
- 3 740 THE HISTORY OF TOBIT, *imperfect set of five plates*—Tobit leaves the table (14); Tobit leaving the Children of Israel (14); Tobit loses his sight (15); The young Tobit starts for his travels (16); The first night of his marriage (19) 5 *bo*
- 5 5 741 OLD TESTAMENT SUBJECTS (20-29), *incomplete, wanting one subject* (29), Herodias with the head of St. John the Baptist 9 *Thomp*
- 12 742 CHRIST DELIVERS A YOUNG MAN FROM AN EVIL SPIRIT (41) 1 *Edlin*
- 1 743 THE WOMAN TAKEN IN ADULTERY (55) 1 *Clark*
- 2 12 744 CHRIST BLESSING LITTLE CHILDREN (56) 1 *Page*
- 1 18 745 THE CRUCIFIXION (57), *first state* 1 *Lane*
- 2 1 746 THE GOOD SAMARITAN (68) 1 *Ginsb*
- 1 10 747 THE CONVERSION OF ST. PAUL (69) 1 *Page*
- 1 9 748 THOMIRIS, with the head of Cyrus (70) 1 *Clark*
- Collection—Storck.*
- 3 { 749 TARQUIN AND LUCRETIA (78) 1 } *bo*
- { 750 THE DEATH OF LUCRETIA (79) 1 }
- 7 751 REGULUS IN THE BARREL (77) 1 *Edlin*

638. 13. -

638: 13:-

ingall	752	VIRGINIUS KILLING HIS DAUGHTER (84)	1	1	8
Wettt	753	PORSENNA AND CLEBE (81)	1	2	2
bo	754	HORATIUS COCLES DEFENDING THE BRIDGE (80)	1	2	9
Alin	755	THE PUNISHMENT OF THE COURTISAN (88)	1		13
Allen	756	THETIS AND CHIRON (90)	1	2	2

Collection—Willet.

ansen	757	JOHN FREDERICK, DUKE OF SAXONY, surrounded by coats of arms (126), <i>not described by Bartsch, very rare</i>	1	3	3
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Collections—Guiset, Bernal.

Wettt	758	PORTRAITS OF GREGORY PENCZ AND HIS WIFE (<i>B. viii. p. 361, 1-2</i>)	2	2	6
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Collections—Esdaile, Balmaneno, Willett.

ANTONIO PERFETTI.

aged	759	SIBYLLA PERSICA, after Guido Reni, <i>proof before all letters</i>	1		18
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CHARLES PICART.

larke	760	MARGARET OF SCOTLAND, wife of Louis X of France, <i>india proof before all letters</i>	1		13
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ETIENNE PICART.

urvey	761	FRANCES ATHENAIIS DE ROCHECHAUART, Marchioness de Montespan	1	7	
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GIOVANNI ANDREA PODESTA.

zedu	762	ALLEGORICAL SUBJECT, with Cupid as a painter (5)	1		10
Allen	763	BACCHANALIAN SUBJECT, with Silenus carried by fauns (2)	1		12
Podesta	764	ANOTHER BACCHANALIAN SUBJECT, with tomb on the right (5)	1		4
mpson	765	AN ASSEMBLAGE OF CUPIDS BEFORE A STATUE OF VENUS, after Titian (8)	1	1	5

FRANÇOIS POILLY, LE PÈRE.

Scott	766	HOLY FAMILY, in which the Infant Christ is standing upon a cradle, after Raphael	1	1	
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66c. 19. -

PAUL PONTIUS.

1	19	767	THE MASSACRE OF THE INNOCENTS, after Rubens, <i>on two sheets</i>	1	Ruggal
2		768	CHRIST BEARING THE CROSS, after Rubens, <i>early impression</i> <i>Collection—Terry.</i>	1	Page
	16	769	THE VIRGIN AND CHILD, with the Magdalen, St. George and St. Jerome, after Rubens	1	Do
	16	770	THE ENTOMBMENT, after P. P. Rubens <i>Collection—Esdaile.</i>	1	Ruggal
	10	771	HENRY COUNT VANDEN BERGHE, after A. Van Dyck, <i>proof before the address of Bon Enfant, and with the word Catholici after Regis</i>	1	Sansen
1	9	772	JACOB ROCLANS, after Rubens, <i>proof with the arms, but before all letters</i> <i>Collection—P. Mariette, 1692.</i>		Danlo
1	10	773	NICHOLAS JAMES ROCKO, after P. P. Rubens, <i>proof before letters</i>	1	Gr
	13	774	PETER PAUL RUBENS, wearing hat and cloak, from a picture painted by himself, <i>in a frame</i>	1	Gr
	13	775	PORTRAITS OF RUBENS AND VAN DYCK, after the last mentioned painter	1	Hallen

CARLO ANTONIO PORPORATI.

1	2	776	ABRAHAM SENDING AWAY HAGAR, after P. Van Dyck, <i>proof with arms, but before any letters</i>	1	Clark
2	2	777	SUSANNAH AND THE ELDERS, after P. Sarterre, <i>proof before all letters, rare</i>	1	Noted
1	12	778	"LE COUCHER," after Van Loo, <i>proof before any letters</i>	1	T. Labri
7	5	779	A YOUNG GIRL WITH DOG, after Greuze, <i>proof before any letters</i> <i>Collections—Putten, Woodburn.</i>	1	Danlo

JAN POST.

4		780	PORTRAIT OF JONAS SUYDERHOEF, after Franz Hall, <i>proof before letters</i> <i>Collection—Debois.</i>	1	Noted
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691: 6. -

691: 6--

GIOVANNI BATTISTA DEL PORTO.

unscr	781	LEDA AND HER CHILDREN (3), <i>cut all round</i> <i>Collection—St. Aubyn.</i>	1	1	1
bandeau	782	ROMA, symbolical of the Eternal City, represented by a seated female, who holds a small figure of Victory in her right hand (<i>Passavant 7</i>), <i>unknown to Bartsch</i> <i>Collection—St. Aubyn.</i>	1	13	
tekuneh	783	ST. JEROME seated, extracting a thorn from the lion's right foot (1), <i>woodcut</i> <i>Collections—Lloyd, Esdaile, Bammerville.</i>	1	10	
* * The impression in the print room of the British Museum is a poor worn out example.					

PAUL POTTER.

bandeau	784	SUBJECTS OF COWS AND OXEN, called the "Bull Book" (1-8), <i>proofs before the numbers</i> <i>Collection—Bernard.</i>	8	30	
So	785	THE SET OF HORSES (9-13) <i>Collection—Johnson.</i>	5	23	10
maghi	786	COWS DESCENDING A HILL (14), <i>the large uncut plate with the date of 1643, and the cut plate with the date altered to 1649</i> <i>Collection—Wells.</i>	2	65	
Page	787	COWS DESCENDING A HILL (14), <i>the cut plate with the date of 1649</i>	1	2	14
So	788	THE SHEPHERD PLAYING THE FLUTE (15), <i>second state with the address of Clement de Jonghe</i>	1	1	12

PRATTENT.

maghi	789	LOUISA MILD MAY	1	1	10
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FRANCESCO PRIMATICCIO.

iggale	790	TWO ROMAN WOMEN, STANDING (1)	1	1	6
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CAMILLO PROCACCINI.

uller	791	THE REPOSE IN EGYPT (1), <i>an oblong composition</i>	1		6
So	792	THE REPOSE IN EGYPT, <i>an upright composition</i> (2) <i>Collection—St. Aubyn.</i>	1		8
So	793	THE REPOSE IN EGYPT, St. Joseph seen on the right reclining (3) 1 <i>Collection—Sykes.</i>	1		8

542: 1--

542: 1:-

MARC ANTONIO RAIMONDI.

9	5-	794	THE LAST SUPPER, after Raphael (26) <i>Collections—Lely, Prince de Paar.</i>	1	flem
10	.	795	ST. PAUL PREACHING AT ATHENS, after Raphael (44) <i>Collection—Brooke.</i>	1	Beluag
7	.	796	THE MADONNA AND CHILD WITH ST. ANNE, entitled "La Vierge au berceau," after Raphael (44) <i>Collection—Prince de Paar.</i>	1	so
6	.	797	A NAKED MAN BEARING THE BASE OF A COLUMN (476) <i>Collection—Brooke.</i>	1	so
18	10	798	MADONNA AND CHILD, copied from Albrecht Durer (640)	1	Huband

SCHOOL OF MARC ANTONIO RAIMONDI.

14	.	799	THE SACRIFICE OF CAIN (3) <i>Collection—St. Aubyn.</i>	1	Walle
1	18	800	THE SACRIFICE OF CAIN AND ABEL, after Raphael (4), <i>undescribed</i> <i>first state before the address and the date 1544, fine</i> <i>Collections—De Fries, Wellesley.</i>	1	Rigga
1	6	801	JOSEPH RELATING HIS DREAMS TO HIS BRETHREN, after Raphael (5) <i>Collections—De Fries, Wellesley.</i>	1	so
4	.	802	THE FLIGHT INTO EGYPT, after Raphael (4)	4	flanka
2	6	803	DEATH SURPRISING A FEMALE, after M. Angelo, inscribed MORTALIA FACTA PERIBUNT (1), by the Master of the Mono- gram M. <i>Collection—St. Aubyn.</i>	2	so

MARCO DA RAVENNA.

2	15-	804	STRENGTH, after Raphael (395) <i>Collection—Brooke.</i>	1	Beluagh
2	9	805	A BATTLE, after Giulio Romano (20) <i>Collection—Dumesnil, St. Aubyn.</i>	1	Danlos

904: 8:-

9024. 8. -

REMBRANDT VAN RHYN.

anbo	806	A PORTRAIT OF REMBRANDT, in a turned up hat and an embroidered mantle (<i>Wilson 7</i>), seventh state and copy by Van Vliet	2	3	3
embure	807	A PORTRAIT OF REMBRANDT, with a scarf round his neck (<i>W. 17</i>), third state with the name and date added	1	3	15
		Collection—Garle.			
oo	808	THE PORTRAITS OF REMBRANDT AND HIS WIFE (<i>W. 19</i>)	1	4	5
Rig-gale	809	PORTRAIT OF REMBRANDT IN A CAP AND FEATHER (<i>W. 20</i>), second state	1	3	3
bandean	810	PORTRAIT OF REMBRANDT, in an oval (<i>W. 23</i>), second state before the angles were effaced	1	15	15
Lansen	811	PORTRAIT OF REMBRANDT, leaning on a stone sill (<i>21</i>), second state with the border of the cap extending over the hair on the right	1	13	
Haden S	812	ABRAHAM ENTERTAINING THE THREE ANGELS (<i>W. 36</i>), on thick Japanese paper	1	22	
		Collection—Garle.			
Page	813	ABRAHAM SENDING AWAY HAGAR AND ISHMAEL (<i>W. 37</i>), with the edges of the plate unclean	1	15	
		Collection—Garle.			
Neder	814	ABRAHAM WITH HIS SON ISAAC (<i>W. 38</i>), full of burr, on Japanese paper	1	8	15
		Collection—Garle.			
So	815	ABRAHAM'S SACRIFICE (<i>39</i>), full of burr, on Japanese paper	1	17	10
		Collection—Garle.			
So	816	JOSEPH TELLING HIS DREAM TO HIS BRETHREN, in the presence of his father and mother (<i>W. 41</i>), first state	1	10	10
Page	817	JOSEPH TELLING HIS DREAMS TO HIS BRETHREN (<i>W. 41</i>), second state	1	2	2
bandean	818	JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH (<i>W. 42</i>). And copy	2	3	15
		Collection—Garle.			
Neder	819	JOSEPH AND POTIPHAR'S WIFE (<i>W. 43</i>)	1	5	10
		Collection—Garle.			
te Kunst	820	THE TRIUMPH OF MORDECAI (<i>W. 44</i>)	1	19	10
		Collection—Brooke.			

1052. 1. -

1052. 1:-

70	821	THE ANGEL APPEARING TO THE SHEPHERDS (<i>W.</i> 49), <i>third state</i>	1	Colnaghi
		<i>Collections—Barnard, Sequier, Maberly.</i>		
6 6	822	THE ADORATION OF THE SHEPHERDS, a night piece (<i>W.</i> 51), <i>first state, undescribed, before the band on the cap of the Virgin and also before the line upon the sleeve; the plate is also less worked upon throughout, and the cap of Joseph is different</i>	1	Clarke
		<i>Collection—Garle.</i>		
4 8	823	THE CIRCUMCISION (<i>W.</i> 53)	1	Meder
		<i>Collection—Garle.</i>		
22	824	THE PRESENTATION IN THE TEMPLE, in Rembrandt's dark manner (<i>W.</i> 55)	1	Colnaghi
10 70	825	JESUS FOUND BY HIS PARENTS IN THEIR JOURNEY TO JERUSALEM (<i>W.</i> 64)	1	Meder
34	826	CHRIST PREACHING, entitled the "Little La Tombe" (<i>W.</i> 71), <i>full of burr</i>	1	Colnaghi
		<i>Collection—Brooke.</i>		
2	827	THE TRIBUTE TO CÆSAR (<i>W.</i> 72) <i>with burr</i>	1	Ginsburg
		<i>Collection—Garle.</i>		
7 15	828	CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE (<i>W.</i> 73), <i>first state, before the upper part of the face of the man dragged by the ox was made clear, and also before the sole of the boot was worked upon</i>	1	Page
36	829	JESUS CHRIST AND THE SAMARITAN WOMAN AT THE WELL (<i>W.</i> 74), <i>an arched plate, first state, but the clear space above cut away, full of burr</i>	1	Shibande
		<i>Collection—Brooke.</i>		
16 10	830	CHRIST HEALING THE SICK, called "The Hundred Guilder Piece," (<i>W.</i> 78), <i>second state</i>	1	May
		<i>Collection—Buckingham.</i>		
7 10	831	CHRIST CRUCIFIED BETWEEN TWO THIEVES (<i>W.</i> 81), <i>fourth state, with the composition entirely changed from the earlier ones, full of burr</i>	1	Waller
		<i>Collection—Buckingham.</i>		
27	832	CHRIST BEFORE PILATE (<i>W.</i> 82), <i>second state</i>	1	Colnaghi
		<i>Collection—Defer.</i>		

1296. :-

Edlin	833 THE DESCENT FROM THE CROSS (<i>W.</i> 84), <i>fourth state, with the address of Hendricus Vlenburgensis</i>	1	6 6
Vlenburg	834 THE CRUCIFIXION (<i>W.</i> 86), <i>a small square composition</i> <i>Collection—Garle.</i>	1	1 10
Vallen	835 THE DESCENT FROM THE CROSS, <i>a night piece (W. 88), early impression, full of burr</i> <i>Collections—Morant, Garle.</i>	1	6
Vucett	836 CHRIST ON THE CROSS BETWEEN THE TWO THIEVES (<i>W.</i> 85), <i>an oval, early state, full of burr</i>	1	8
Vbandean	837 THE FUNERAL OF JESUS (<i>W.</i> 89) <i>Collections—Esdaile, Garle.</i>	1	2 15

1320. 11: -





SIXTH DAY'S SALE.

REMBRANDT VAN RHYN CONTINUED.

LOT

- | | | | | | |
|----|----|-----|--|---|------------|
| 1 | 5 | 838 |  <div style="display: inline-block; vertical-align: top; margin-left: 10px;"> <p>HRIST AND HIS DISCIPLES AT EMMAUS (<i>W.</i> 93), a small composition
Collection—Garle.</p> </div> | 1 | Laufer |
| 8 | 15 | 839 | <p>THE GOOD SAMARITAN (<i>W.</i> 95), fourth state, with the wall above the house shadowed, and before the name and date</p> | 1 | Gutekunst |
| 13 | | 840 | <p>PETER AND JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE (<i>W.</i> 98), second state, the outline of the drapery beneath St. Peter's arm is more clearly indicated, on Japanese paper
Collections—Buckingham, Garle.</p> | 1 | Colnaghi |
| 4 | 4 | 841 | <p>THE MARTYRDOM OF ST. STEPHEN (<i>W.</i> 102), full of burr</p> | 1 | Shibandeau |
| 24 | 10 | 842 | <p>THE BAPTISM OF THE EUNUCH (<i>W.</i> 103), first state, the cascade nearly white, with burr
Collection—Garle.</p> | 1 | Flemant |
| 7 | 10 | 843 | <p>THE DEATH OF THE VIRGIN (<i>W.</i> 104), third state, with the elbow-chair shaded and the scratches or trials of the needle, &c. burnished out</p> | 1 | Laufer |
| 12 | | 844 | <p>MEDEA, or the marriage of Jason and Creusa (<i>W.</i> 16), first state before the crown on the head of Juno, on Japanese paper
Collection—Garle.</p> | 1 | Shibandeau |
| 2 | 7 | 845 | <p>A MAN MAKING WATER (<i>W.</i> 187), copy. A WOMAN NAKED, sitting on a hillock (<i>W.</i> 195), rare</p> | 2 | Danlos |
| 3 | | 846 | <p>A WOMAN WITH HER FEET IN THE WATER AFTER BATHING (<i>W.</i> 197), full of burr</p> | 1 | Colnaghi |
| 2 | 8 | 847 | <p>DIANA BATHING (<i>W.</i> 198)</p> | 1 | Shibandeau |
| 12 | 1 | 848 | <p>THE THREE TREES (<i>W.</i> 209), full of burr, particularly in the sky
Collections—Buckingham, Beckford, Hodge.</p> | 1 | Meder |

Laufer	849	A YOUNG MAN WITH A MEZETIN CAP (<i>W.</i> 291), <i>first state before the introduction of a lock of hair which falls below the chin</i>	3	7
			1	
Godlee	850	BUST OF AN OLD MAN WITH A LARGE BEARD (<i>W.</i> 292)	1	5
Connell	851	AN OLD MAN WITH A SQUARE BEARD, in a rich velvet cap (<i>W.</i> 314)	9	9
			1	
Laufer	852	THE GREAT JEWISH BRIDE (<i>W.</i> 337), <i>fourth state</i>	1	10
		<i>Collection—Defer.</i>		
Abandean	853	PORTRAIT OF AN OLD WOMAN SITTING, looking to the right (<i>W.</i> 339), <i>third state, the nose outlined with a second stroke and the black spot erased</i>	4	14
			1	
Danlos	854	PORTRAIT OF AN OLD WOMAN SITTING, looking to the left (340), 1	3	19

GUIDO RENI.

Fuller	855	THE VIRGIN AND THE INFANT CHRIST (2), <i>early state, before the plate was cut</i>	1	13
		<i>Collections—Pond, Astley.</i>		
Laufer	856	THE HOLY FAMILY (10). THE ENTOMBMENT, after Parmigiano (46)	2	10
Fawcett	857	SAINT JEROME (15), <i>first state.</i> L'AMOUR DE L'ÉTUDE (16)	2	11
Abandean	858	A GLORY OF ANGELS, after Lucas Cambiasi (45)	1	17
		<i>Collection—Woodburn.</i>		
Fawcett	859	SAINT ROCH RELIEVING THE POOR, after Annibale Caracci (53), 1	2	2
		<i>Collection—P. Mariette, 1669.</i>		
Page	860	THE HOLY FAMILY AND SAINT CLARA, after Annibale Caracci (50), <i>first state, before the address of Nic. van Aelst</i>	1	15

CESARE REVERDINO.

Fawcett	861	THE NATIVITY, after Parmegiano (4)	1	11
		<i>Collection—Esdaile.</i>		
Lock	862	LEDA AND THE SWAN (21), <i>proof before the addition of the scarf</i>	1	2
Jiffin	863	CHILDREN DANCING TO THE SOUND OF A DRUM (35)	1	7
Laufer	864	EIGHT CHILDREN DANCING TO THE MUSIC OF THE BAG-PIPE (38) 1		14
		<i>Collection—Wellesley.</i>		

- 9 865 DAVID CUTTING OFF THE HEAD OF GOLIATH (*Passavant 5*), not described by Bartsch, first state, before the address of Pitri de Nobelibus 1 Tawcett
- 10 866 THE ADORATION OF THE SHEPHERDS, a circular composition (*P. 9*), not described by Bartsch 1 So
- 1 1 867 THE VIRGIN STANDING IN A CHURCH, 1554 (*P. 15*), not described by Bartsch 1 Riggall
- 17 868 THREE WINGED BOYS IN A ROW, the centre one wearing a cap and bells, no name, undescribed 1 J. Wilson
- 4 869 A NAKED BOY RECLINING ON A SKULL, vignette in a gothic frame, with tablets, on the top one of which a quotation is inscribed, undescribed 1 Holthrop

JOSEF RIBERA.

- 1 5 870 ST. JEROME, angel above blowing a trumpet (4), rare 1 Riggall
Collection—Barnard.
- 5 5 871 THE MARTYRDOM OF ST. BARTHOLOMEW (6), and counter-proof of the same 2 Gale
Collections—P. Mariette, 1679, Barnard.
- 1 10 872 THE MARIES BEWAILING OVER THE DEAD BODY OF CHRIST (1) 1 Thibandean
Collection—Barnard.
- 10 873 SAINT JEROME SEATED READING (3) 1 Tuller
- 11 874 SAINT JEROME, differently treated from the last (5) 1 Riggall
Collections—P. Mariette 1690, Barnard.
- 1 4 875 SAINT PETER PRAYING (7) 1 So
- 10 876 HEADS OF MEN (8 and 9) 2 Thibandean
Collections—P. Mariette, 1674, Barnard.
- 2 877 THE POET CROWNED WITH LAUREL (10) 1 So
Collections—P. Mariette, 1667, Barnard.
- 6 878 THE CENTAUR AND THE TRITON (11). CUPID FLOGGING A SATYR (12) 2 Riggall
Collections—P. Mariette, 1667, Barnard.
- 1 3 879 SILENUS CROWNED WITH VINE LEAVES (13), first state, before the inscription. And copy reversed 2 So
Collection—Barnard.
- 4 880 EQUESTRIAN PORTRAIT OF DON JUAN OF AUSTRIA (14), view of Naples in the distance, first state, before the alterations in the plate 1 Thibandean

- Rig-gale 881 ILLUSTRATIONS TO A DRAWING BOOK (15-17) 3 7
Collections—P. Mariette, 1668, Barnard.
- So 882 THE REPOSE IN EGYPT, after Carlo Sareceno (page 87), presumed 1 1
to be by Ribera, *proof before the address*
Collections—Protten, Woodburn.

ANTONIO RICCIANI.

- bandeau 883 GENERAL MURAT, after Wicar, *private plate, proof with artist's* 2 10
name
Collection—Bernal.

JOSEPH THEODORE RICHOMME.

- Lock 884 LA VIERGE AU LIVRE, after Raphael, *artist's proof, No. "29" on* 2 4
India paper

ROBETTA.

- bandeau 885 ADAM AND EVE WITH THE INFANTS CAIN AND ABEL (4) 1 2
Collection—Prince de Paar.
- atekumet 886 THE ADORATION OF THE MAGI (6) 1 4 3
- So 887 THE MADONNA AND CHILD WITH ANGELS (13), *early state* 1 4 7
Collections—Reynolds and St. Aubyn.
- So 888 THE OLD WOMAN AND THE LOVERS (24), *early impression* 1 4 17
Collections—Sykes, Esdaile and Bammville.
- bandeau 889 THE YOUNG MAN ATTACHED TO A TREE (25), *early impression* 1 5
Collection—St. Aubyn.
- atekumet 890 VIRGINIUS SLAYING HIS DAUGHTER (B. XIII, p. 108, No. 5), 4 4
Bartsch considers this print to be somewhat in the manner of
Robetta
Collection—Richardson.

WILLIAM ROGERS.

- bandeau 891 QUEEN ELIZABETH, most richly habited, bearing the sceptre and 20
globe, standing near a window ; with six lines of verse below,
beginning :
"The admired Empress through the world applauded," &c.
"Printed and are to be sould by P. Stent without Newgate" 1
- * * * There is an early state of this portrait in the British Museum,
probably unique. It is before the plate was reduced in size,
giving the figure of the Queen full-length, and with the name
of the engraver in full.

ROLAND ROGHMAN.

- 1 17 892 VIEWS IN HOLLAND (1-6), In the Wood at the Hague, &c. 6
Collection—*St. Aubyn.*

JAN HENDRICK ROOS.

- 16 10 893 THE PEASANT AND HIS FLOCK (38) 1

SALVATOR ROSA.

- 15 894 CEdIPUS EXPOSED ON MOUNT CITHARON (8), *early impression* 1
2 895 THE DEATH OF REGULUS (9), *early impression* 1
4 896 THE DEATH OF POLYCRATES (10), *early impression* 1
4 897 THE FALL OF THE GIANTS (21), *early impression*. PORTRAIT OF 2
AN ECCLESIASTIC, in lithography by J. Schubert
1 2 898 ST. WILLIAM THE HERMIT (2), AND HIS COMPANION ALBERT (2). 5
JANUS (18). GLAUCUS AND SCYLLA (20). THE HERO
SLEEPING BY A RIVER (23)

FERRANTES ROSATTI.

- 4 899 DAVID WITH THE HEAD OF GOLIATH (1) 1

MARTINO ROTA.

- 12 900 THE FLAGELLATION, after Titian (7) 1
Collection—*Hodge.*
2 14 901 THE LAST JUDGMENT, after Michael Angelo (28), *first state, before*
the address of Lucas Guarinony was erased 1
Collection—*Esdaile.*

PETER PAUL RUBENS.

- 3 4 902 SAINT CATHARINE, a design for a ceiling, *early impression* 1
Collection—*Sykes, Smith.*

JAKOB RUISDAEL.

- 16 903 THE LITTLE BRIDGE (1), *first state* 1
86 904 THE TRAVELLERS (4), *first state before the clouds, excessively rare* 1
Collection—*Wharneckliffe.*

Riggall

Clement

Tuller

Page

Do

Tuller

Page

Riggall

Do

Lauener

Do

Thibaudan

Colnaghi

- reder 905 THE CORN FIELD (5), *first state, before the name and address, and before the strong shadow on the trunk of the tree, extremely rare* 1
Collection—Verstock.
- element 906 THE GROUP OF THREE OAK TREES (6) 1 15 10
Collection—Garle.

GASPARO RUINA.

- bandeau 907 THE BIRTH OF ADAM, after Michael Angelo, woodcut (*Pass. VI, 222*), *exceedingly rare* 1 3
Collection—Prince de Paar.

NICHOLAS RYEKEMAN.

- anser 908 THE MARIES BEWAILING OVER THE BODY OF CHRIST, after Van Dyck 1

THE MASTER C. S. 1466.

- tekumetr 909 THE PENTECOST, the original print from which Israel van Meckenen made a copy (*see Bartsch, No. 27*); this fact is noted by Ottley and Nagler; an impression sold at Wiegels' sale realized a large sum 1 30
Collections—Ottley, Bromley.

ÆGEDIUS SADELER.

- reeda 910 THE VIRGIN AND CHILD IN A LANDSCAPE, after Albrecht Dürer, *proof before any letters, extremely rare* 1 6

JAN SAENREDAM.

- eggall 911 PARIS AND CENONE (37) 1 8
Collection—Esdaile.
- So 912 LOT AND HIS DAUGHTERS, after H. Goltzius (41), *first state, before the address of B. de Band* 1 5
- arcott 913 HONOURS RENDERED TO CERES, VENUS AND BACCHUS (70-72), by their Votaries 3 9
- ffin 914 VENUS SEATED BETWEEN BACCHUS AND CERES (69) 1 9
- Riggall 915 CALISTO BEFORE DIANA (115) 1 13

HERMAN SAFTLEVEN.

- | | | | | | |
|---|----|-----|---|---|---------|
| 2 | 3 | 916 | THE TWO BOATS (20), <i>rare</i> | 1 | Riggall |
| 2 | 13 | 917 | THE MANSION AT THE FOOT OF THE ROCK (21), <i>rare</i> | 1 | or |
| 2 | 16 | 918 | THE LARGE TREE (28) | 1 | Barnett |
- Collection—Wells.*

HANS SCHAUFLEIN.

- | | | | | | |
|---|--|-----|--|----------|---------|
| 7 | | 919 | THE FLAGELLATION, <i>the monogram at the bottom on the right.</i> ONE OF THE WEDDING DANCERS. CHRIST ON THE CROSS; <i>all woodcuts</i> | ONE
3 | Riggall |
|---|--|-----|--|----------|---------|

BARTOLOMEO SCHIDONE.

- | | | | | | |
|---|--|-----|--|---|-----|
| 8 | | 920 | THE HOLY FAMILY (1), <i>the only etching by his hand, first state, before the address of Rossi</i> | 1 | May |
|---|--|-----|--|---|-----|

MARTIN SCHONGAUER.

- | | | | | | |
|----|----|-----|---|---|-----------|
| 68 | | 921 | THE NATIVITY (4) | 1 | Huband |
| | | | <i>Collection—De Vries.</i> | | |
| 8 | 15 | 922 | THE FLIGHT INTO EGYPT (7) | 1 | Lauer |
| | | | <i>Collections—T.W., Maberly.</i> | | |
| 42 | | 923 | THE BAPTISM OF CHRIST (8) | 1 | Huband |
| | | | <i>Collection—Dumesnil.</i> | | |
| 90 | | 924 | THE CRUCIFIXION (24) | 1 | Addington |
| | | | <i>Collections—Buckingham, Bromley.</i> | | |
| 5 | | 925 | THE VIRGIN AND CHILD (30), <i>early impression</i> | 1 | Jiffin |
| | | | <i>Collection—Harford.</i> | | |
| 1 | 5 | 926 | THE TEMPTATION OF SAINT ANTHONY (47), <i>copy by Raphael de May</i> | 1 | Lauer |
| 27 | | 927 | SAINT JAMES FIGHTING AGAINST THE SARACENS (53) | 1 | Gutknecht |
| | | | <i>Collections—Buckingham, D. Bromley.</i> | | |
| 18 | 10 | 928 | JESUS CHRIST ENTHRONED WITH THE VIRGIN (71) | 1 | Lauer |
| 1 | 5 | 929 | JESUS CHRIST STANDING ACCOMPANIED BY SIX ANGELS (B. Appendix, No. 34) | 1 | or |
| | | | <i>Collection—Donnadieu.</i> | | |
| 1 | | 930 | OTLEY'S COPIES FROM SCHONGAUER'S PRINTS—The fighting Peasants, &c. | 3 | Leach |

PETER VAN SCHUPPEN.

Ozeldv	931	RENAUD CARDINAL D'ESTE, 1662. LOUISA D'ORLEANS, DUCHESSE DE MONTPENSIER, after	1	5
			2	
Wcett	932	LOUIS XIV, after Charles Le Brun, 1666	1	10

WILLIAM SHARP.

Enaghi	933	THE DOCTORS OF THE CHURCH, after Guido Reni, <i>proof before all letters</i>	8	5
			1	

JOHN KEYSE SHERWIN.

Wcett	934	A COURT BEAUTY AT HER TOILETTE, drawn and engraved by J. K. Sherwin, <i>proof before title</i>	8	
			1	

WILLIAM SHERWIN.

Ozeldv	935	BARBARA DUCHESS OF CLEVELAND AND COUNTESS OF CASTLE- MAINE, as a shepherdess with sheep and crook, <i>proof before the painter's name</i>	30	10
			1	
Page	936	BLANCHE, LADY ARUNDEL, from the picture at Windsor, <i>proof before letters on India paper</i>	5	
		<i>Collection—Buckingham.</i>	1	

NICOLAUS DE SOU.

ruiser	937	THE PORTAL OF THE CATHEDRAL NOTRE DAME AT REIMS (Nagler iii, p. 65, No. 11)	1	15
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PETER SOUTMAN.

ennett	938	DRUNKEN SILENUS AND NYMPHS, after Rubens (37 <i>Basan.</i> 3, p. 103)	4	
			1	
Do	939	THE DESCENT OF THE DAMNED, after Rubens	1	9

JOHN SMITH.

Wcett	940	LOT AND HIS DAUGHTERS, <i>exceedingly rare</i>	1	8
Do	941	DEATH OF LUCRETIA, after W. de Ryck, <i>proof before letters, very rare</i>	1	16

838. 4. -

JOHN RAPHAEL SMITH.

10	10	942	THOUGHTS ON A SINGLE LIFE. THOUGHTS ON MATRIMONY ; drawn and engraved by J. R. Smith, a pair	2	Harvey
2	12	943	A SHEPHERDESS, after S. Woodford	1	Colnagh
6		944	A WIDOW, designed and engraved by J. R. Smith, <i>very rare</i> . THE MERRY STORY, designed by J. R. Smith	2	Harvey
2	15	945	A LOISIR, designed and engraved by J. R. Smith, <i>rare</i>	1	Colnagh
8	5	946	WHAT YOU WILL, designed and engraved by J. R. Smith, <i>very rare</i>	1	Harvey
4	4	947	FLIRTILLA, designed and engraved by J. R. Smith	1	Lancer
5	15	948	NARCISSA, designed and engraved by J. R. Smith	1	Harvey
5	10	949	DELIA IN THE COUNTRY, AND DELIA IN TOWN, a pair, after George Morland	2	Brenn

DIRK VAN STAREN.

13		950	THE DELUGE (2), <i>first undescribed state before the work in stipple over the figures</i>	1	Thibaud
			<i>Collection—Terry.</i>		
6	6	951	CHRIST ADDRESSING ST. PETER AND ST. ANDREW (3)	1	Edlin
5	10	952	ST. PETER WALKING ON THE SEA (4)	1	Lancer
			<i>Collection—Woodburn.</i>		
2	8	953	CHRIST TEMPTED BY THE DEVIL (5)	1	Edlin
3	7	954	CHRIST AND THE WOMAN OF SAMARIA (6)	1	Tauscott
			<i>Collections—Lely, St. Aubyn.</i>		
8	5	955	ST. BERNARD ADORING THE VIRGIN (8)	1	Guterkun
			<i>Collections—Cardinal Feschi, Bammville.</i>		
7	10	956	ST. LUKE PAINTING THE VIRGIN'S PORTRAIT (9)	1	Edlin
			<i>Collection—Willet.</i>		
6	5	957	VENUS RIDING ON THE SEA (11), <i>brilliant impression</i>	1	Guterkun

R. STAINIER.

7		958	THE ARTIST'S WIFE, <i>printed in colours, very rare</i> . THE RECRUITING OFFICER, both after Francis Wheatley	2	Macrae
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963. 6. 6

MORITZ STEINLA.

- 959 THE BURGERMEISTER MADONNA, after Hans Holbein, *fine proof* 12
before all letters 1

DIRK STOOP.

- 960 THE SET OF HORSES (1-12), *proofs before the numbers* 12
Collections—Ploos van Amstel, Baker.

FRANZ STOSS.

- 961 THE RAISING OF LAZARUS (1), *a very rare print* 1
Collections—Roscoe, Praun, Wilson, Esdaile, Willet.

* * The extreme rarity of this print may be judged of, from the fact that the British Museum does not possess an impression, but only an ordinary carbon photograph.

ROBERT J. STOTHARD.

- 962 HIS MOST GRACIOUS MAJESTY GEORGE IV, in lithography 6
from a drawing made at Ascot Heath, June 18, 1829 1

JONAS SUYDERHOEF.

- 963 JOHN THE BOLD, DUKE OF BURGUNDY (*W.* 41), *first state, before* 17
the number "2" in the bottom margin 1
- 964 ISABELLA CLARA EUGENIA, after Rubens (*W.* 44), *first state, before* 14
the number "13" 1
- 965 PORTRAIT OF WIKENBURGI (*W.* 97), *first state, before the name of* 1
the engraver 1
- 966 THE BURGOMASTERS OF AMSTERDAM, after Theod. de Keyser 10
(*W.* 102), *first state, before the artist's names* 1
Collection—Harman.
- 967 THE PLENIPOTENTIARIES ASSEMBLED AT THE TREATY OF 7 10
MUNSTER, after Terburg (*W.* 103), *finished impression* 1
Collections—Josi, Esdaile.
- 968 INTERIOR WITH TWO BOORS DRINKING, after A. Ostade (*W.* 119), 1 14
undescribed state, between the second and third, before the address
of Clement de Jonghe 1
Collection—Esdaile.
- 969 THE FATES, sometimes called "THE GOSSIPS," after A. Ostade 1 10
(*W.* 120), *first state, before any inscription beyond the margin* 1

4		970	THE VIOLIN-PLAYER, called "JEAN DE MOFF," after A. Ostade (<i>W.</i> 121), <i>intermediate state, between first and second, with the commencement of the verse "Als Jan de Moff" faintly traced in, extremely rare</i>	1	Page	
			Collection—Harman.			
1	9	971	DUTCH PEASANTS QUARRELLING, after G. Terburg (<i>W.</i> 122), <i>first state, no inscription beyond the marginal line</i>	1	Tawcett	
2	12	6	972	INTERIOR WITH PEASANTS PLAYING AT BACKGAMMON, after A. Ostade (<i>W.</i> 123), <i>third state, before the address</i>	1	Do
3		973	BOORS REGALING OUTSIDE A CABARET, after A. Ostade (<i>W.</i> 124), <i>second state, before the address, but with the artists' names</i>	1	Moeda	
			Collection—Esdaile.			
1		974	THE OLD SINGER (<i>W.</i> 125). A similar subject—THE YOUNG SINGER (<i>W.</i> 126), <i>both second states, with the address</i>	2	Tawcett	
			Collection—Esdaile.			
2		975	BOORS FIGHTING WITH KNIVES, after A. Ostade (<i>W.</i> 127), <i>first state, with the white score and the address Clement de Jonghe</i>	1	Page	
1	7	976	THE BALL, after A. Ostade (<i>W.</i> 128), <i>first state, with the address of P. Goos excudit</i>	1	Tawcett	
			Collection—Esdaile.			

HERMAN SWANEVELT.

7	7	977	SET OF FOUR OBLONG LANDSCAPES (77-80), <i>proofs before the artist's name, &c. imperfect set, wanting No. 78</i>	3	Shibanda
			Collections—Gewilt, Hodge.		
		978	THE WOMAN AND THE FOUR OXEN (78), <i>proof before the inscription,</i>	1	
			Collection—Hodge.		
1	10	979	THE WOODEN BRIDGE (82), <i>proof before the inscription</i>	1	Do
			Collection—Brooke.		
3		980	THE TRAVELLERS (88), <i>proof before the inscription</i>	1	Do
			Collection—St. Aubyn.		
3	10	981	THE HISTORY OF ADONIS (101-106), <i>set with the first address, and an undescribed state of (101) "The Birth of Adonis," before the additional work in the sky, &c.</i>	7	Do
7		982	THE SET OF FOUR UPRIGHT LANDSCAPES (112-115), <i>in the first state, number one being in an undescribed state before additional work, extremely rare</i>	4	Do
			Collection—Brooke.		

DAVID TENIERS (THE YOUNGER).

Page	983	THE VILLAGE FESTIVAL, <i>with the address of Abraham Teniers</i>	1	1	15
bandeau	984	THE CARD PLAYERS, <i>first state, no lettering</i>	1	4	
to	985	AN INTERIOR, WITH A MAN CARESSING A WOMAN, <i>in two states</i>	2	2	10
		<i>Collection—Esdaile.</i>			
Page	986	PEASANTS SHOOTING AT A MARK, <i>first state, "Teniers in. et Excud. privilegio"</i>	1	1	18
to	987	BOORS DRINKING OUTSIDE A CABARET, <i>landscape on the left</i>	1	1	14
rough	988	PORTRAIT OF AN OLD MAN, <i>in fur-lined coat, an hour-glass by his side. THE TEMPTATION OF SAINT ANTHONY</i>	2		16
		<i>Collection—Esdaile.</i>			
bandeau	989	INTERIOR OF A KITCHEN IN A FARM HOUSE, <i>a slaughtered calf hanging near the fire-place, two states, the first the pure aqua-fortis</i>	2	4	10
		<i>Collection—Esdaile.</i>			
mett	990	SMALL SUBJECTS OF BOORS DRINKING, SMOKING, &c. A MAN PLACING A PLASTER ON HIS HAND	4	1	1
		<i>Collection—Esdaile.</i>			



L 1248:17:-



SEVENTH DAY'S SALE.

JAMES THOMSON.

LOT

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|---|-----|-----|---|---|----------------------|
| 8 | 15- | 991 |  | IANE DE POICTIERS, from a painting said to be by Primaticcio at Althorp, <i>proof, open letters, on India paper</i> | <i>Colnaghi</i>
1 |
|---|-----|-----|---|---|----------------------|

PELTRO WILLIAM TOMKINS.

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|---|-----|-----|---|----------------------|
| 9 | | 992 | MARGARET DUCHESS OF NORFOLK, after Lucas de Heere, 1562, <i>private plate, proof, open letters, very scarce</i> | <i>fine art</i>
1 |
| 6 | 15- | 993 | MRS. SIDDONS, after J. Downman, <i>very rare</i> | 1 <i>Harvey</i> |
| 7 | | 994 | A VILLAGE GIRL GATHERING NUTS, and a VILLAGE GIRL SHELLING PEAS, after W. R. Bigg | 2 <i>Maney</i> |
| 3 | 12 | 995 | A GIRL OF THE FOREST OF SNOWDEN, after H. Bunbury, <i>proof, open letters</i> . MATERNAL LOVE (Mrs. Morgan), after J. Russell, <i>proof</i> | <i>Colnaghi</i>
2 |

REV. MICHAEL TYSON.

- | | | | | |
|----|--|-----|---|---------------------|
| 5- | | 996 | JANE SHORE, from an original picture in the Provost's Lodge at King's College, Cambridge, <i>an etching</i> | <i>Tawcett</i>
1 |
|----|--|-----|---|---------------------|

LUCAS VAN UDEN.

- | | | | | |
|---|----|-----|--|-----------------------|
| 1 | 5- | 997 | LANDSCAPE, two females in the foreground, one carrying a basket of fruit on her head, after Rubens (58), <i>proof before the inscription</i> | <i>Thibaudet</i>
1 |
|---|----|-----|--|-----------------------|

GERARD VALCK.

- 998 ELEANOR GWYNN, seated on a bank, caressing a lamb, inscribed beneath—

“The sculptor’s part is done the features’ hitt
Of Madame Gwin, No Arte can show her witt.”

first state, before the cross hatchings on the sky, exceedingly rare 1

Collection—Esdaile.

- 999 ORTENSE-MANCINI, DUCHESS OF MAZARIN, &c., *first state, before the embroidery on the drapery, very rare* 1

Collection—Hodge.

JEAN CHARLES LE VASSEUR.

- 1000 LA BELLE MÈRE, after Greuze, *proof before the title* 1

- 1001 LA LAITIÈRE, after Greuze (*Le B. 21*), *proof before letters* 1

Collection—Buckingham.

JOAN ANDREA VAVASSORI.

- 1002 JUDITH WITH HER ATTENDANT (1), with the words DIVI. IVDIT., *rare and early copy, described by Bartsch* 1

Collection—Cardinal Feschi.

- 1003 THE DANCE OF FOUR MAIDENS (18) 1

Collections—Sykes, Ottley and Nunn.

- 1004 THE DANCE OF FOUR MAIDENS (18), *duplicate impression, printed in bistre* 2 10
1

E. JOSEPH VERBOECKHOVEN.

- 1005 LANDSCAPE with man watering his herd, a woman on a donkey near. A MONKEY, and a FOX, *two small etchings* 3

ADRIAN VAN DE VELDE.

- 1006 THE COW, and two sheep at the foot of a tree (11) 1

- 1007 THE BULL GRAZING, and the three sheep (12) 1

- 1008 THE TWO COWS near the trunk of a tree (13) 1

GEORGE VERTUE.

12 1009 THE COUNTESS OF SUNDERLAND, *proof before letters*; and 2 *Tawcett*
Print
Collection—Buckingham.

15 1010 THE COUNTESS OF CARLISLE, *proof before letters*; and Print 2 *Hibbard*
Collection—Buckingham.

ENEAS VICO.

7 1011 THE ANNUNCIATION, after Titian (3) 1 *Hutton*
Collections—De Fries and Wellesley.

9 1012 VENUS AT HER TOILETTE, from a design probably by Raphael 1 *so*
(19)
Collection—P. Mariette, 1670.

10 1013 THE AMOURS OF MARS AND VENUS, from a design probably by Parmegiano (2) 1 *Riggall*

4 1014 THE THREE GRACES, *from the antique* (20) 1 *Hutton*

5 1015 THE AMOURS OF LEDA AND JUPITER, after *Purino del Vaga* 1 *Haller*
(25)

1 2 1016 LEDA AND THE SWAN, after Michael Angelo (26) 1 *Blinaghi*
Collection—Woodburn.

10 1017 MARS, VENUS AND VULCAN, after Parmegiano (27), *both states,* *Riggall*
the early one very rare 2
Collections—Sykes, Lawrance and Ford.

2 6 1018 THE DISPUTE OF THE MUSES with the Daughters of Pierino (28), *Hutton*
first state, before the address of Ant. Lafrery 1
Collection—Denon.

8 1019 THE RAPE OF HIPPODAMIE (30) 1 *Riggall*

10 1020 VULCAN AND THE CYCLOPS forging the arrows of Love, after *Milnes*
Francesco Primaticcio (31) 1
Collection—St. Aubyn.

1 1021 SUBJECT from the Fabulous History of Abert d'Eyb, after Pierino *Hutton*
del Vaga (46) 1

3 5 1022 THE ACADEMY OF BACCIO BANDINELLI, from the Painter's own *Tawcett*
design (49) 1

CORNELIS VISSCHER.

Riggall	1023	THE DEAD BODY OF CHRIST in the lap of the Madonna, after Tintoretto (<i>Smith</i> , p. 4, No. 8), <i>second state, before the address of N. Visscher</i>	16	
		<i>Collection—Beckford.</i>		
ine Art Soc	1024	THE PANCAKE WOMAN, from the Artist's own design (<i>S.</i> 13, 42), <i>third state, with the cross hatchings introduced on the old woman's left hand</i>	7	7
Tawcett	1025	THE RAT KILLER from the Engraver's own design (<i>S.</i> 14, 43), <i>second state, with the "Exc." under "Ins." on the paper at top</i>	10	10
Clement	1026	THE BOHEMIAN WOMAN (<i>S.</i> 15, 44), <i>finished, but before any letters</i>	16	
		<i>Collections—Ploos van Amstel, De Fries and Verstolk.</i>		
Page	1027	SAINT FRANCIS receiving the Infant Christ from the Madonna, after Rubens, the head only of the Saint by C. Visscher, <i>not described by Smith</i>	1	6
to	1028	THE MOUSE TRAP, from his own design (<i>S.</i> 16, 45), <i>second state, before Visscher's name, but with the cross lines on the chin of the boy</i>	6	10
ine Art Soc	1029	A CAT SLEEPING, from the Engraver's own design (<i>S.</i> 16, 46), <i>second state, with the name of C. Visscher</i>	3	3
Riggall	1030	THE ANTIQUARY, Andrea di Odoni, from the picture at Hampton Court, by Lorenzo Lotto (<i>S.</i> 18, 52), <i>first state, before any letters</i>	1	10
Colnaghi	1031	THE CONCERT, after A. Brauwer (<i>S.</i> 23, 64), <i>first state, before the inscription "Trahit sua quemque voluptas"</i>	3	10
		<i>Collection—C. Josi.</i>		
Riggall	1032	THE SURGEON, after A. Brauwer (<i>S.</i> 24, 66), <i>third state, before the inscription and the address</i>	1	8
Tawcett	1033	THE SKATERS, after Adrian Ostade (<i>S.</i> 30, 79), <i>second state, before any letters, but with the diagonal lines in front of the chimney, &c.</i>	1	12
Danlos	1034	THE OLD COUPLE COURTING, after A. Ostade (<i>S.</i> 31, 82), <i>first state, before "et" between pinxit and excud., excessively rare</i>	11	
		<i>Collections—Yver and Verstolk.</i>		

11	1035	PORTRAIT OF POPE ALEXANDER VII (S. 33, 86), <i>fourth state, with the address of Clement de Jonghe</i> <i>Collection—De Fries.</i>	1	Stutton
6 12 6	1036	PORTRAIT OF GELLIUS DE BOUMA (S. 34, 89), <i>second state, before the date 1656 in the centre at bottom</i> <i>Collection—Woodburn.</i>	1	Noeda
5 7 6	1037	PORTRAIT OF WILLIAM DE RYCK (S. 45, 115), <i>third state, the upper part of the right ear made light, and before the twelve lines were effaced</i> <i>Collection—Brooke.</i>	1	Lauren
4 15	1038	HEAD OF AN OLD WOMAN (S. 51, 129), <i>first state, proof before all letters, and second state</i>	2	Clement
11	1039	HEAD OF AN OLD WOMAN (S. 51, 129), <i>second state</i>	1	Riggall
16	1040	PORTRAIT OF PHILIP II, King of Spain, after Titian (S. 68, 182), <i>third state, with the date of 1549</i>	1	Thompson
JAN VISSCHER.				
1 5	1041	HEAD OF AN OLD WOMAN, after C. Visscher (<i>W.</i> 25), <i>proof before letters and finished impression.</i> HEAD OF A MAN, the companion Print, also after C. Visscher	3	Tawcett
3 15	1042	THE FOUR CAMP SCENES, after P. Wouvermans (<i>W.</i> 42, 45), <i>fourth states before the address of P. Schenk</i> <i>Collection—P. Mariette, 1670.</i>	4	Page
2 10	1043	THE BACKGAMMON PLAYERS, after A. Ostade (<i>W.</i> 51), <i>proof before any inscription; Collections—Birsit, De Fries, Gavet and Baker.</i> THE SPINNERS, after A. Ostade (<i>W.</i> 50), <i>proof before any letters</i> <i>Collections—Gavet and Wilson</i>	2	Tawcett
2 2	1044	PEASANTS DANCING OUTSIDE AN ALE HOUSE, after A. Ostade (<i>W.</i> 56), <i>proof before letters; Collection—Gewil.</i> LANDSCAPE with woman milking a goat, after Berchem, <i>De Widt excudit (W. 133).</i> LANDSCAPE with a man about to mount a horse, after Berchem, <i>De Widt</i> <i>Collections—P. Mariette, 1661, and Baring</i>	3	So
3 15	1045	BERCHEM'S BALL (<i>W.</i> 71), the Engraver's finest work, <i>first state before all letters</i> <i>Collection—Esdaile.</i>	1	So
1 13	1046	THE FOUR TIMES OF THE DAY, after Berchem (<i>W.</i> 146, 149), <i>second states, with the artists' names</i>	4	Riggall
LAMBERT VISSCHER.				
1 10	1047	PORTRAIT OF JAN DE WIT, half-length (<i>Wessely</i> 20)	1	folmaghi

SIMON DE VLIET.

Lansen	1048	THE ROADWAY NEAR A RIVER (6), <i>early impression</i>	1	1	8
		<i>Collection—Maberly.</i>			
Riggall	1049	THE WOOD NEAR A CANAL, <i>early impression</i>	1	1	7
		<i>Collection—Maberly.</i>			
So	1050	SET OF ETCHINGS OF VARIOUS ANIMALS (11-20), <i>before the numbers</i>	10	1	4
		<i>Collection—Johnston.</i>			

JAN VAN VLIET.

Hutton	1051	SUSANNAH AND THE ELDERS, after Jan Lievens	1		12
Riggall	1052	ISAAC ENRAGED AT THE IMPOSITION OF JACOB AND REBECCA, after Jan Lievens	1		10
		<i>Collection—Aylesford.</i>			
Jiffin	1053	LOT AND HIS DAUGHTERS, after Rembrandt, 1631	1		11
		<i>Collection—Hodge.</i>			
Tawcett	1054	ST. JEROME PRAYING IN A CAVERN, with crucifix before him, after Rembrandt, <i>the master's finest work</i>	1	2	9
		<i>Collection—Debois.</i>			
Hutton	1055	AN ASSEMBLAGE OF PEASANTS REGALING, <i>first state, before the address of Peyenaar</i>	1		18
		<i>Collections—Dijonval and Buckingham.</i>			
Lansen	1056	TWO BUSTS OF MEN, after Van Lievens	2		16
Tawcett	1057	THREE BUSTS OF MEN, after Van Lievens	3	1	5
So	1058	AN OLD WOMAN SEATED READING, after Rembrandt	1	1	3
		<i>Collection—P. Mariette, 1667.</i>			
Hompson	1059	THE VILLAGE BALLAD SINGERS, <i>first state, before the address</i>	1		15
		<i>Collection—St. Aubyn.</i>			
Tawcett	1060	THE SET OF BEGGARS, "By t. Geeue Bestaet Ons leeu," <i>before the address and also before the numbers</i>	10	1	9

ROBERT VANDER VOERST.

Harvey	1061	WILLIAM HERBERT, Earl of Pembroke, after Mytens	1	2	19
		<i>Collection—Martin.</i>			

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LUKAS VORSTERMAN.

13	1062	THE FLIGHT INTO EGYPT, after P. P. Rubens <i>Collections—Hibbert and Esdaile.</i>	1	Thompson
9	1063	CHRIST APPEARING TO TWO SAINTS, after Rubens	1	Tuller
2 8	1064	THE DESCENT FROM THE CROSS, after Rubens	1	Tawcett
1 12	1065	THE DEAD BODY OF CHRIST, after A. Van Dyck, <i>first state, before the third line of the inscription, commencing "Per illustri," and before the word "excudit" after sculp.</i>	1	Danlos
2 16	1066	SAINT GEORGE SLAYING THE DRAGON, after Raphael; and copy reversed, by Ragot	2	Tawcett
2	1067	THE SEVEN CARDINAL SINS, after A. Brauwer, <i>proofs</i>	7	Thompson
2 10	1068	THE EMPEROR CHARLES V, after Titian	1	Colnaghi
2 8	1069	THOMAS HOWARD, Earl of Arundel, after Van Dyck, <i>printed on vellum</i> <i>Collection—Hodge.</i>	1	Thibaudaux
8	1070	THOMAS HOWARD EARL OF ARUNDEL and his Wife Alatheia Talbot, after Van Dyck	1	Hutton
3 4	1071	ISABELLA D'ESTE, after Rubens	1	Colnaghi

NICOLAS JOSEPH VOYEZ.

2 6	1072	LE FRUIT DE L'AMOUR SECRET, after Baudouin	1	Lauener
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CORNELIS DE WAELE.

11	1073	PORTION OF DIFFERENT SETS OF TRADES, the Customs of Sailors and Slavers, &c. <i>some of them erroneously described by Bartsch under Jan Baptist de Wael</i>	17	Riggall
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JAMES WALKER.

2 2	1074	THE YOUNG MAID AND OLD SAILOR, after Henry Walton, <i>rare</i>	1	Colnaghi
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WILLIAM WARD.

1 13	1075	THE PRINCESS AUGUSTA, after J. Henry Ramberg	1	Tawcett
20 10	1076	MRS. BENWELL, after John Hoppner, <i>proof, open letters, rare</i>	1	Harvey
8	1077	ALINDA, <i>W. Ward delin. et sculpt.</i>	1	Do
3 13 6	1078	THE CHOICE, after W. Ward	1	Lauener

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Blonaghi	1079	CONSTANCY ; VARIETY, a pair, after George Morland	2	9	5	
Harvey	1080	THE CYPRIAN VOTARY, <i>Ward del. et sculpt.</i>	1	7	10	
Mundy	1081	LOUISA, <i>drawn and engraved by W. Ward</i>	1	2	12	
Currie	1082	LUCY OF LEINSTER, <i>W. Ward fecit</i>	1	6	15	
Blonaghi	1083	REFLECTION, after Henry Ramberg	1	5	7	6
Harvey	1084	THE SOLILOQUY, <i>painted and engraved by W. Ward, proof, rare</i>	1	7	10	

ANTONI WATERLOO.

Page	1085	A SET OF SMALL LANDSCAPES—WOODLAND SCENES (53-58), <i>uniform set</i>	6	1	15	
Barnett	1086	SET OF LARGE OBLONG LANDSCAPES (113-118)	6	2	18	
Riggall	1087	SET OF SMALL LANDSCAPES (65-70)	6	1	17	
Diffin	1088	ROCKY LANDSCAPES (71-76), <i>uniform set</i>	6	1	18	
Waller	1089	SET OF LARGE OBLONG LANDSCAPES (107-112) <i>Collection—Bree.</i>	6	4		
Lauzer	1090	THE ROADWAY THROUGH THE WOOD (108), <i>curious unfinished state of one of the above set before much work in foreground, &c.</i>	1	2	12	
Lo	1091	THE FARM ON THE BANK OF A RIVER (116), <i>first state, before the branches and foliage on the tree on the right, very rare</i> <i>Collection—Bree.</i>	1	2	14	
Meden	1092	THE SET OF LARGE UPRIGHT LANDSCAPES, WITH FIGURES (119-124) <i>Collection—Dumesnil.</i>	6	6		
Lo	1093	THE CAVALIER NEAR THE GATE (117), <i>early state, before the fore- ground and the large trees on the right were strengthened, very rare</i>	1	2	16	
Hawcutt	1094	LARGE UPRIGHT LANDSCAPES, with subjects from the Old Testament (131-136), <i>uniform set</i>	6	8		

CAROLINE WATSON.

Page	1095	MISS BOVER, after J. Hoppner, <i>rare</i>	1	2	4	
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THOMAS WATSON.

Currie	1096	A YOUNG LADY IN WALKING COSTUME, after D. Gardner, <i>printed in colours, an oval</i>	1	2	6	
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JOHANN WECHTELIN.

- 39 1097 THE VIRGIN SEATED IN A GARDEN (2) 1 Thibaudes
Collection—*St. Aubyn.*
- 141 1098 PYRAMUS AND THISBE, *very fine, curious and undescribed state before the building and extreme distance on the left, and also before the moon was altered to a crescent and the background white* 1 So
Collections—*P. Mariette, 1668, De Vries, M^cIntosh.*
- 35 1099 ALCON IN THE ISLE OF CRETE (9) 1 Lauer
Collection—*Prince de Paar.*
- 46 1100 THE KNIGHT ACCOMPANIED BY A HALBERDIER (10) 1 Thibaudes

CHARLES WHITE.

- 2 1101 ELIZABETH CHUDLEIGH, afterwards Duchess of Kingston, *proof, rare* 1 So

EDWARD WILLIAMS.

- 5 5 1102 THE LOVELY BRUNETTE, after W. Ward 1 Tiffin

JAN WITDOEC.

- 1 7 1103 THE RAISING OF THE CROSS, after Rubens, on three sheets 1 Perko
Collection—*Terry.*

THE BROTHERS WIERIX.

- 15 1104 JOANNES A JESUS MARIA (*Alvin 978*) 1 Tawcett
- 19 1105 ETERNITÉ DES PERSIES, Anton Wierix (*A. 1210*), *first state, before the address of Jerome* 1 So
- 10-70 1106 HENRIETTE DE BALZAC D'ENTRAGUES DUCHESSE DE VERNEUIL—GABRIELLE D'ESTRÉES (*Alvin, 1860*) 1 Thibaudes
- 5 5 1107 CATHERINE OF BOURBON, SISTER OF HENRI IV, by Jan Wierix (*Alvin, 1872*) 1 Lauer
Collection—*Martin.*
- 3 3 1108 ISABELLA CLARA EUGENIA, by Anton Wierix (*Alvin, 1954*), *first state, before the address of Jerome Wierix* 1 Tawcett
Collection—*P. Mariette, 1672.*

Tawcett	1109	JAMES I. AND HIS QUEEN ANNE OF DENMARK (<i>Alvin</i> , 1956), full-lengths standing side by side, <i>Johan. Wirick. F. et excud. cum. Privil. Sig. De Buschen</i>	1	6	6
		Collection—Buckingham.			
Ganser	1110	MARIE DE MEDICIS, QUEEN OF HENRY IV, by Jan Wierix (<i>Alvin</i> , 1978), with the first address	1	6	6
		Collection—Martin.			
Maghi	1111	QUEEN ELIZABETH, by Anton Wierix (<i>Alvin</i> , 1892)	1	3	15
Clement	1112	WILLIAM I. PRINCE OF ORANGE, the Taciturn, full-length (<i>Alvin</i> , 1992), first state, before the address of Jerome	1	11	11
JEAN GEORGES WILLE					
Brenn	1113	AGAR INTRODUCED TO ABRAHAM BY SARAH, after Dietrich (<i>Le Blanc</i> 1), proof before the arms and all letters	1	1	1
		Collection—Terry.			
Tawcett	1114	THE DEATH OF MARK ANTHONY, after P. Battoni (<i>Le B.</i> 4), before the arms and border, but before all letters	1	1	15
J. Wilson	1115	THE DEATH OF CLEOPATRA, after G. Netscher (<i>Le B.</i> 5), proof with the arms, but before all letters	1	7	7
Art Soc	1116	LES MUSICIENS AMBULANS, after Dietrich (<i>Le B.</i> 52), fourth state, with the vowel e after the word Electoral	1	7	7
Danlos	1117	LE CONCERT DE FAMILLE, after D. Schalken (<i>Le B.</i> 54), proof with the arms, but before all letters	1	8	15
Antekunst	1118	L'INSTRUCTION PATERNELLE, after G. Terburg (<i>Le B.</i> 55), proof with the border, but before the arms and all letters	1	20	
Page	1119	LES BONS AMIS, after A. van Ostade (<i>Le B.</i> 56), proof with the arms, but before all letters	1	5	5
Antekunst	1120	LE JEUNE JOUEUR D'INSTRUMENT, after G. Schalken (<i>Le B.</i> 57), proof before arms and all letters	1	7	12 6
Page	1121	LA TANTE DE GÉRARD DOW, after G. Dow (<i>Le B.</i> 60), proof with artists' names, slightly etched in	1	3	
Danlos	1122	LA DÉVIDEUSE, after Gerard Dow (<i>Le B.</i> 61), proof with arms, but before all letters	1	22	10
	1123	LA LISEUSE, after Gerard Dow (<i>Le B.</i> 62), proof before the arms and all letters	1		
Danlos	1124	LA MÉNAGÈRE HOLLANDAISE, after Gerard Dow (<i>Le B.</i> 63), proof before arms, and also before all letters	1	5	75 6

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| 14 | 1125 | LA TRICOTEUSE HOLLANDAISE, after F. Mieris (<i>Le B. 64</i>), <i>proof before the arms and all letters</i> | 1 | Tanscett |
| 7 | 1126 | L'OBSERVATEUR DISTRAIT, after F. Mieris (<i>Le B. 65</i>), <i>with the remark, and the arms, but before all letters</i> | 1 | Butekinsal |
| | | <i>Collection—Durand.</i> | | |
| 10 | 1127 | LE PETIT PHYSICIEN, after G. Netscher (<i>Le B. 66</i>), <i>proof with arms, but before all letters</i> | 1 | Tanscett |
| 4 | 1128 | LA GAZETIÈRE HOLLANDAISE, after G. Terburg (<i>Le B. 68</i>), <i>proof with arms, but before all letters</i> | 1 | Stroeda |
| 6 | 1129 | LA BONNE FEMME DE NORMANDIE, after P. Alexandre Wille (<i>Le B. 71</i>), <i>proof with arms, but before all letters</i> | 1 | Tanscett |
| | | <i>Collection—Debois.</i> | | |
| 6 | 1130 | SŒUR DE LA FEMME DE NORMANDIE, after P. Alexandre Wille (<i>Le B. 72</i>), <i>proof before arms and all letters</i> | 1 | So |
| 5 | 1131 | MARQUIS DE MARIGNY, after Jean de Tocqué (<i>Le B. 125</i>), <i>proof with the arms, but before all letters</i> | 1 | J. Wilson |

WILLIAM WOOLLETT.

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| 8 | 1132 | DEATH OF GENERAL WOLFE, after B. West, R.A., <i>proof open letters on india paper</i> | 1 | Graves |
| 3 | 1133 | THE BATTLE OF LA HOGUE, after B. West, R.A., <i>early impression</i> | 1 | So |
| 3 | 1134 | CICERO AT HIS VILLA, after Richard Wilson, R.A. | 1 | Tanscett |
| 1 | 1135 | DIANA AND ACTÆON, after Filippo Lauri, <i>proof with arms</i> | 1 | Page |
| 13 | 1136 | THE HAPPY VILLAGERS AND THE JOCUND PEASANTS, after Cornelius Dusard, <i>proof before all letters, excepting the artist's names, which are merely etched in</i> | 2 | Tanscett |

JOHANNES WOUTNELIUS.

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|----|------|---|---|----------|
| 14 | 1137 | ELIZABETA D. G. ANGLIA, FRANCIAE, HIBERNIAE ET VERGINIAE, &c., full-length, richly habited, holding the orb and sceptre, standing between two emblematic pillars, the open sea with ships seen in the distance, 1596, <i>an extremely rare portrait</i> | 1 | Hub-ande |
| | | <i>Collection—Roby.</i> | | |

MONOGRAM, L.C.Z.

- | | | | | |
|----|------|-----------------------------------|---|-------|
| 81 | 1138 | CHRIST'S ENTRY INTO JERUSALEM (2) | 1 | Danlo |
| | | <i>Collection—Debois.</i> | | |

JAN ZAAL.

Jackson	1139	BOAR HUNT, after Snyders, G. Valck excudit	1	10
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MARTIN ZASINGER.

Lauser	1140	SOLOMON ADORING IDOLS (1), brilliant impression. Solomon's Idolatry Collection—Debois.	1	12
Jawcett	1141	THE VIRGIN AND CHILD IN A LANDSCAPE (2)	1	2 10
Lauser	1142	SAINT CHRISTOPHER CROSSING THE RIVER (8)	1	2 14
hibandean	1143	THE COUPLE EMBRACING IN A CHAMBER (15) Collection—Debois.	1	12
Lauser	1144	THE THOUGHTS OF DEATH (17)	1	3 12 6
Jawcett	1145	THE SUBJECTION OF MAN (18)	1	3 3
True art Soc	1146	THE DEAD KING AND HIS SONS (4)	1	2 12
Lauser	1147	THE GRAND BALL (13) Collection—Esdaile.	1	7
do	1148	THE GRAND TOURNAMENT (14)	1	6

LUDWIG KRUG.

hibandean	1149	THE NATIVITY (1) Collection—De Fries.	1	6
Riggall	1150	THE ADORATION OF THE MAGI (2)	1	1 11
do	1151	THE VIRGIN SUCKLING THE INFANT CHRIST, not described by Bartsch	1	8
Waller	1152	TWO NAKED WOMEN (11), an early impression Collection—Storck.	1	1

REINIER ZEEMAN.

Tuller	1153	THE MUTINY OF FISHERMEN (2), first state, before the address, Dancker Dankerts exc., of the greatest rarity	1	2 4
Waller	1154	SET OF MARINE PIECES (31-38), first state, with the address of Dancker Dankerts	8	3

2	.	1155	A SEA VIEW, with Sawyers at work on the beach (144), rare, first state, before the inscription on the flag of the vessel seen on the right	1	Colnaghi
ZWOLL, MASTER OF THE NAVETTE.					
26	10	1156	THE TAKING OF CHRIST (4), excessively rare	1	Guttenkunst
2	5	1157	Four Portfolios, Royal, with flaps, half green morocco	4	Clarke
2	.	1158	Four Portfolios, belonging to the same series	4	Kimber
2	4	1159	Four Portfolios, belonging to the same series	4	Page
2	10	1160	Four Portfolios, belonging to the same series	4	Kimber
1	12	1161	Three Portfolios, belonging to the same series	3	G. Butler
1	12	1162	Three large Portfolios, Atlas, &c.	3	Waller
21	.	1163	A MAHOGANY PRINT PRESS, WITH WHITE MARBLE TOP, CONTAINING TWELVE DRAWERS, 43½ inches high, 33½ inches deep, 48 inches wide		do

END OF THE SALE.

Total of Sale £9089: 6: 6

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SALE OF THE DENT COLLECTION.

This fine collection of engravings, the sale of which had kept the attention of all the print-loving virtuosos alive for the previous ten days, was finally disposed of by Messrs. Sotheby on Friday, with the general result of very high prices for all the rarer prints, giving a total for the 1,156 lots of £9,089 6s. 6d., a sum nearly double that for which the collection of the Rev. Dr. Griffiths sold in May last year. That collection was remarkable for its small but select number of very rare prints, and of these the Rembrandt etchings were exceptionally fine, one alone being enough to distinguish it—the portrait of Van Tholink or Van Thol, which brought the unprecedented price of £1,510, a sum far in advance of that obtained for a very fine one in Sir Abraham Hume's sale at Christie's in 1876, when the Van Thol of the Lord Aylesford's cabinet brought £500. There was nothing to compare with these Rembrandts in this Dent collection, but there was in the Botticelli print a feature of the highest interest to distinguish it in the annals of print sales; and the high price paid for this unique work, together with other proportionally high prices given for the early Italian prints, shows the increasing interest in the study and the warm appreciation of these beautiful examples of the art practised as it was by the great masters and before it lapsed into the hands of the copyists or such able *répétiteurs* as Marc Antonio. The price of £325 paid for the Mocetto "Baptism" showed how highly it was valued, and £68 for the "Judith" was almost equally remarkable for a print which in the Griffiths sale brought only £13, though for an inferior one. The examples of Andrea Mantegna were few and not good, while the one we noticed as a copy was admitted to be so and sold for the small price of £219s. (Danlos). The early German masters brought similarly high prices, though not so high as the Italians, yet £141 for the "Pyramus and Thisbe" of Johann Wechtelin, and the good prices paid for three other works of his in the sale, show how eagerly these are now sought by collectors. Following our report of the first four days, the prints which remain to be noticed are:—By Benedetto Montagna, a *peintre-graveur* of the earlier Venetian school—1500 to 1533—the "Saviour on the Mount of Olives" (B. 4) 1st state, £66 (Clément); "Vulcan, Mercury, and Cupid" (B. 24), £3. The works of Raphael Morghen, of which there were 15, all proofs, sold from a few shillings to £8 or £10. One—"The Transfiguration" after Raphael, proof with the white book, bringing £70 (Fawcett). By NaDat, the master who marked his prints with a mouse-trap, or as it was once called a rat-trap, and the Abbe Zani calls him "Natalls Dati," a German engraver of the early 16th century about whom there is much speculation, as his works are exceedingly rare. This print was specially interesting, it was that of "The Two Armies in Order of Battle" (B. 2) and a first state before the scroll was enlarged and the date 1530 was added as it was in the few after-impressions known. It was a perfect and clean proof, much finer than the one in the British Museum, and it sold for £46 (Thibaudau). By Wenzel von Olmütz, "The Man of Sorrows," copied from Schongauer—£21 (Meder); "Martyrdom of St. Andrew"—£11 11s. By Adrian Ostade—a set of 55—in early states—£65 (Colnaghi). Of the works of Crispyn and his sons, Simon de Passe and Wilhelm, the "Queen Elizabeth," by the former, after Isaac Oliver's miniature, in the dress she wore when she went to St. Paul's to return thanks for the defeat of the Spanish Armada—£1515s. (Colnaghi); "Henry, Prince of Wales Exercising with a Lance," the large print—£31 10s. (Colnaghi); "James I. and his Son," by Wilhelm de Passe, signed and dated 1621. This was a first state, the King seated, holding an orb, which was changed into a skull in the second state—£55 (Colnaghi). Equestrian portrait of George Villiers, Duke of Buckingham, by the same, dated 1625—£3 11s. Engravings by George Pencz

"The Assemblage of Soldiers" (B. 88), a fine impression from the Maberley collection—£55 10s. (Danlos); "The Knight of Death," though it was once in the collection of Mariette, was not considered a first-rate one, and it only brought £13 13s., when ten times that sum has been paid for the finest quality, yet 40 years ago the print was to be found in old stores abroad for a few francs. Erasmus (B. 107)—£16 (Colnaghi); "Samson Killing the Lion," a fine woodcut (B. 2)—£6, which was a very high price; two woodcuts, "Marriage of the Virgin," and "Flight into Egypt"—£2 16s. The prints by Dusart, Jean Duvet, and Edelinck brought fair prices, from two to six guineas for the Duchesse de la Vallière as the Magdalen, first state, by Edelinck, and £7 5s. for the "Marriage of Adam and Eve," by Duvet. The curious old portraits of Royalties, by Reginald Elstracke, brought very high prices—the one of Mary Queen of Scots and Darnley, which is pronounced to be probably unique, and the two full lengths standing side by side, the King of Scotland, as he is styled, in a cap and feather, holding a truncheon, and the Queen magnificently attired, wearing a large veil. It is a small print about 10 by 5 inches, and with it was sold a copy by R. Dunkerton. There was a sharp fight for this print, so coveted by the collectors, which came from the cabinets of the Duke of Buckingham and Sir Mark Sykes, and it brought the enormous price of £150 (Thibaudau). The similar print by Elstracke, of the Count Palatine, "Prince Frederick the Fifth," and "the Excellent Princesse Elizabeth," both born 1596 and married 1612, full lengths, standing—£23 (Meder); a similar print of King James and the "Princesse Anne, Queens of Great Brittain, France, and Ireland, born 12th October, 1574," whole lengths, standing, richly dressed—£65 (Thibaudau). The Faithornes also brought high prices, though not of the same extraordinary rate. Charles II., in armour, oval in a square, very brilliant impression—£43 (Thibaudau); Catherine of Braganza, in her Portuguese costume—£16 (Danlos); James II., when Duke of York, not with an inscription as stated in the catalogue, but without it—£5 5s. (Fawcett); Thomas, Lord Fairfax, after Walker—£12 10s. (Colnaghi); Lady Paston, after Van Dyck, a rare engraving, from the Lely, Gulton, Sykes, and Durand collections—£31 10s. (Thibaudau); Portrait of Mrs. Margaret Smith—£26 (Thibaudau); Lady Mary Langham, daughter of Edmond Alston, after Van Dyck, with the copy, two prints—£15 15s. (Thibaudau); the rare and curious portrait by Jacques de Fornazeris of Henry IV., an equestrian portrait, bareheaded, inscribed with lines, "Oe grand prince a changé nos cypres en lauriers," 1600—£12 12s. By Jacopo Francia, "Bacchus and Attendants" (B. 7), early impression before the retouch—£13 (Thibaudau). Portrait of Heinrich Goltzius, by himself, life size (B. 172), proof before all letter—£29 (Thibaudau). Henri IV., by Goltzius, first state—£18. The "Boy and Dog," the son of Theodorico Nizius, by the same—£12. By Alart du Hamel, Constantine the Great, and the "Vision of the Cross," the print undescribed by Bartsch, but given by Passavant as a very rare print—£84 (Thibaudau). The portrait of Mary Queen of Scots, by Hogenberg, full length, standing, in profile, not in the British Museum Collection—£18 10s. (Thibaudau). Some of the Hollars brought high prices, as, indeed, did all the rarer prints in the collection. "The Royal Exchange" brought £20 10s. James II., when Duke of York, in an oval of palms and laurel, after David Teniers—£32 10s. (Thibaudau). Charles II.—£10 5s. (Noseda). "The Hanging Hare," after Peter Boel, first state—£8. There were few works of Lucas van Leyden, and those not remarkable. The "David playing the Harp before Saul"—£14 10s.; "Raising of Lazarus"—£11 10s. By the Master of the Monogram, "B.M.," a first state of the "Judgment of Solomon," with some variations not observed in any other before—£10 (Danlos). By the rare engraver, Mair of Landshut, who worked about the end of the 15th century, "The Balcony," with figures of a gallant and three ladies with a buffoon, a print in fine condition, measuring about 15 by 11, of which the British Museum possesses only a fragment of about a third of the composition, brought the enormous price of £159 (Thibaudau). The Andrea Mantegna prints, of which there were only four, were by no means good, and one—"Silenus and his Attendants" (B. 20)—when it was put up was at once pronounced by M. Silvy, who is known to be an accomplished amateur expert, to be a copy, and as M. Clément was disposed to agree in this, the print was withdrawn until next day for examination and verification. On referring to Bartsch, we find that he especially notices this old copy as by some anonymous engraver of the time of Mantegna, and he points out that it is to be detected from the original only by not having three little lines or marks on the further hoof of the right leg of the satyr carrying Silenus. A close examination showed that these marks were wanting. "The Entombment," with a false margin, brought £25 10s., and the "Hercules and Antaeus" £9. The two rare prints by Mocetto excited a very spirited competition between M. Danlos and Mr. Thibaudau, bringing prices quite beyond all precedent. The "Judith putting the head of Holofernes into a sack," with another figure, a fine large print, about 13½ in. by 8½ in., brought £68 (Thibaudau). The "Baptism of the Saviour," which is a larger print, 19½ in. by 14½ in., but on paper very seriously damaged and mended, went up to the tremendous price of £350, being also acquired by Mr. Thibaudau, who, it was whispered in the room, was acting on behalf of Baron E. de Rothschild, of Paris. This impression shows several improvements, made by the artist himself, upon the print which is in the British Museum, chiefly in the faces and in burnishing out the lights. These high prices brought

and Paul Pontius brought small prices from a few shillings to three guineas as the highest. By Paul Potter, subjects of cows and oxen, called the "Bullbookproofs," £30 (Thibaudau); the set of five horses—£23 (Thibaudau); "Cows Descending a Hill," the large unplate dated 1643, and the cut-plate with altered date 1649, two prints—£65 (Colnaghi). The works Marc Antonio Raimondi, of which there were only 6 did not bring high prices, and it was remarked that prints are rather losing favour with collectors. There were none of them as fine as those in Dr. Griffiths's sale, which sold as high as £50 and £60; "The Last Supper after Raphael, now brought £9 5s.; "Paul Preaching"—£10; "La Vierge and Berceau"—£7; "Naked n holding a column"—£6; "Madonna and Child," a copy from Albert Durer—£18 10s. After these came Rembrandts, of which there were 32 etchings, among which, however, the only portraits were the six Rembrandt himself, which brought small prices, from £4, the one of him in an oval (W. 23) bringing £15. The portraits in the Griffiths sale were of the highest portance; besides the "Van Thol" there was the "Six," which, though second state, brought £505, an extraordinary rise from the price this identical impression sold in the Maberley sale, 1851—viz., £82. This increased value of Rembrandt etchings of the last 30 years, however, been accompanied with a very much better discrimination between the good and the poor qualities of impression, and thus it was found in this sale that the indifferent or brought but small prices, the "Hundred Guilder" picture second state, being so feeble that it sold for only £16 10s. a fine one selling in the Griffiths sale for £305, the identical impression which in 1851 brought only £71 in Maberley sale. Of this famous print it is not generally known that the plate was worked till it was all but stroyed, and these wornout impressions are occasionally met with, one in the Palmer sale bringing 28s. The copy came into the hands of Captain Baillie, the etcher, and retouched it, and an impression from this was sold in Palmer sale for £3 5s. "The Three Trees" was finest print, having the peculiar charm for connoisseurs being "full of burr," or, as we say of a picture, a "mpasto." It came from the Buckingham and Beck collections, and sold now for £121 (Meder); a similar sold for £125 in the Griffiths sale and £120 in Sir Abraham Hume's at Christie's, 1876. "The Angel appearing to the Shepherds," a good third state—£70 (Colnaghi); "Christ and the Woman Samaritan," first state—£36 (Thibaudau); "Christ before Pilate," second state—£27 (Colnaghi); "Abraham entreting the Angels"—£22; "Baptism of the Eunuch," first state—£24 10s. (Clément). By Jacob Ruysdael, "Little Bridge," first state—£16; "The Travellers," first state before the clouds, very rare—£86 (Colnaghi); "C field," first state—£33 (Meder). The Master E. S., 1460 "The Pentecost"—£30 (Gutekunst). Martin Schongauer: "The Nativity"—£68 (Thibaudau); "Baptism Christ"—£42 (Thibaudau); "The Crucifixion"—(Mr. Addington). By William Sherwin, "Barbara, Duell of Cleveland, as a Shepherdess," proof before the painter name—£30 10s. (Noseda). By Franz Stoss, an early German engraver of the 15th century, supposed by Mr. Strutt to be earlier than Schongauer—"The Raising of Lazarus," very rare print, not in the British Museum—£182 (Meder). The three finest works of that expert early line engraver Cornelis Visscher, "The Pancake Woman," "The Killer," and "The Bohemian Woman," his own design brought good prices—seven, ten, and 16 guineas; his portraits of "Gellius" and "William de Ryck," in the second and third states, bringing 6s. and eight guineas respectively. Prints by Jan Visscher, the brother, went less than half these prices. The mezzotint portraits William Ward, A.R.A., brother of the distinguished James Ward, the animal painter, brought rather high prices from about three to eight and nine guineas, one of "Benwell," after Hopper, an open letter proof, selling £20 10s. (Harvey). By Johann Wechterlin—"The Vir seated in a Garden"—£39 (Thibaudau); "Pyramus and Thisbe," a very fine print, undescribed state, before building and distance and the moon were altered, the las a crescent, brought £141 (Thibaudau); "Alcon, in the of Crete" (B. 9)—£31 (Thibaudau); "The Knight of Halberdier" (B. 10)—£46 (Thibaudau). The engravings those expert line engravers the brothers Wierix and French artist J. G. Wille sold extremely well, few go for less than five guineas and several for more, "L'Insta tion Paternelle," after Terburg, by Wille—£20 (Gutekunst) and "La Tricousse," after Mieris—£14. By the engraver of the monogram L.C.Z., "Christ's Entry into Jerusalem" brought £81 (Danlos). By Martin Zasinger, called a Zigel, an early German engraver, whose works bear date 1500, "Solomon adoring idols,"—£4 12s.; "Couple Embracing"—£12; "The Grand Ball"—£7. Ludwig Krug, another early German, "The Nativity £6. By Zwoll, called the Master of the Navette, "Betrayal of Christ"—£26 10s. (Gutekunst); an impression of this master sold in the Griffiths sale for £48. This the last lot in this very interesting dispersion of a collection that was formed by the late Mr. Dent, who, as we believe, a retired military officer, and afforded him favourite pursuit of the last 30 years of his life, and

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The great event of this important sale of engravings, which has created such widespread interest among all the collectors, came off in the second day's sale on Saturday last. Sotheby's, when, after some fifty or sixty lots had been sold, the famous print of "The Assumption of the Virgin," attributed to the hand of the great painter Sandro Botticelli, came before the crowded audience. It had already been viewed by great numbers of persons, and had been universally admired for the great beauty of the design and the marvellous condition in which it has been preserved for more than four hundred years. The paper of the two large sheets, each 16½ by 22½ inches, and taken from separate copperplates, is almost without a blemish, having only two or three slight cracks at the edges without the loss of the smallest bit of the substance, and it is remarkably thick and solid, and fairly white. The ink is equally remarkable for *impasto* and richness of colour. It is not necessary to describe the print, as this has been so fully done by various writers, but it may be as well to say that the composition differs entirely from that of the celebrated picture, the Palmieri Assumption, by Botticelli, which is now in the National Gallery, and was the principal purchase made from the Hamilton collection for £4,777 10s. There are no circular rows or cycles of figures of prophets, martyrs, &c., in the sky, but simply the Virgin, with angels and saints, the Apostles being in the lower half, except the figure of one, which is partly on the upper sheet, which was intended to be joined on to the lower. The print is regarded as one of the most important of the early examples of engraving in Italy, and must always hold a fascinating spell over those who are interested in the works of Botticelli as a *peintre-graveur*. It is the treasured example of its kind in the British Museum, the Paris Bibliothèque Nationale, and the Berlin Museum, and there is one of it in the cabinet of M. de Rothschild, of Paris, which was formerly in the great Durazzo collection, and was sold in that at Stuttgart in 1876 for a little over £420. The print now sold has passed through a distinguished career, first noticed in the Faigouon Dijonval sale, then in the collection of Sir Joshua Reynolds, Lloyd, Sir M. Sykes, Ottley, the Duke of Buckingham, and Mr. Nuns. It does not seem to be known precisely when or at what price the late Mr. Dent became possessed of it, but it was probably about 25 years back, and at a price which, though high at that date, is now become quite insignificant. It is, however, on record that his identical print was sold by auction at Mr. Ottley's sale for £22; in Mr. Lloyd's for £33 12s.; and in Sir Martin Sykes's for £42. For beauty and perfection as a print it has been considered to be equal, if not superior, to any of its rivals, and its value was estimated at some figure considerably higher than had been reached in the Durazzo sale. When it came up to be contended for it was placed before the audience mounted upon a large cloth-covered board at the end of the long tables, around which the anxious bidders were assembled in solemn admiration. The first bidding was £250 from M. Thibaudeau, who was at once opposed by M. Clément, and these two, who were the only bidders, kept advancing one against the other, M. Thibaudeau continuing to lead his Paris antagonist up to £800, at which there was a pause, after which M. Clément again advanced to his last bid of £840, but upon this M. Thibaudeau bid £860, and the hammer fell. The beautiful print has, we understand, passed now into a most worthy collection which has long held a high reputation among the best in England—that of Mr. Malcolm of Poltalloch, who is to be congratulated on his invaluable acquisition and upon having retained this most covetable example among the art treasures of this country. M. Clément was, we believe, acting on behalf of that eminent collector M. Dutuit, of Rouen, who has more than once been victorious in these dispersions of English collections, as will be remembered, when he carried off the Rembrandt "hundred guilder" piece at the heroic price of £1,100 from Mr. Palmer's sale in 1868.

The eight "tarocchi," belonging to the series of 50 which we recently noticed as attributed by Ottley to Baccio Baldini, who, according to Vasari, engraved many designs of Botticelli, did not find that favour with the experts that the catalogue seemed to indicate. It was certainly difficult to believe that if Baccio Baldini did these figures he also is to be credited with the masterly work of the Assumption of the Virgin, which is as firm in the drawing as the line of a crayon in a master's hand, and in the expression of the head is so distinctive of Botticelli. The six from the Sykes and Storck collections were admitted to be inferior, and accordingly they went from 30s. to 38s. only each. The two, "Loica" and "Astrologia," from the De Bammerville collection, brought £4 6s. and £4 4s. All but one were bought by Mr. Lauser, the German dealer, the last by Dr. Riggall. Three prints of Jacob Binck, a German engraver of the 16th century, The Adoration of the Magi, with the Madonna crowned by angels, and six small medallions of subjects in the life of the Madonna, undescribed by Bartsch, a small print about 6in. by 4in.—£22 10s. (Clément); The Descent from the Cross, a similar print, not described by Bartsch—£30 (Danlos); The Madonna and

£35 10s. (Mr. Mitchell); the Madonna seated on a bank holding an apple, by Binck, about 3½in. by 2½in. (B. 24)—£15 (Thibaudeau); portrait, said to be of Binck (B. 95), holding a skull, wearing a broad hat—£5 (Thibaudeau). By Abraham Blootelingh—Portrait of P. S. Muijman, proof before name or letters—£5 5s.; Catherine of Braganza, after Lely, undescribed proof—£14 (Noseda); the Duchess of Portsmouth, proof before the border round the oval—£15 (Noseda). By Franz von Bocholtz, early 16th century German.—The Judgment of Solomon (B. 2), a rare early state before the plate was re-worked, a small print, about 8in. by 6in., brought the high price of £350 (Thibaudeau). The Annunciation, a print of the same size, was contested with almost equal spirit and brought £210 (Thibaudeau). The Bolsweerts sold exceedingly well.—The Marriage of the Virgin, after Rubens, by S. A. Bolswert, proof before all letters—£5; Christ Crowned, with address of Vanden Enden—£9; Christ on the Cross, after Vandyck, first state—£6 6s. (Clément); set of nine landscapes after Rubens, proofs b.l.—£15 10s. (Mr. Denison). By Gian Antonio da Brescia, 15th century.—The St. Peter declared head of the Church—the print identified by Mr. Dent, called an early impression in the catalogue, was pronounced not to be so by those present at the sale, and consequently sold for £1 12s. only; the Hercules and the Nemean Lion (B. 11), a fine early state, inscribed IO. AN. BX.—about 10in. by 12in., margin slight—£25 (Danlos). By Hans Brosamer, German, 16th century.—The Crucifixion, £10 (Meder, of Berlin); The Guitar Player, £9 (Meder). Hans Burghmair, 16th century.—Young Woman with Death Trampling on her Lover, £10 10s. (Gutekunst, of Leipzig). By Domenico Campagnola, 16th century.—Assumption of the Virgin, £5 (Danlos); The Music Party, landscape by Giorgione (B. 9), £42 (Danlos). Giulio Campagnola, early 16th century.—Christ and Woman of Samaria, £11 (Gutekunst); St. John Baptist, copied from the print by Mocetto (B. 3), from the Fesch and De Bammerville collections, £16 (Gutekunst). The prints by Agostino Caracci sold at from three to five guineas each. By the Master of the Crab or Crawfish.—The Nativity (B. 2), from the De Fries, Wilson, Esdaile, and Bromley collections, £35 (Gutekunst). By Alart Olaus.—Female seated with a winged dragon, circular, £20 10s. (Gutekunst). The interesting portraits by Francis Delaram, an English engraver contemporary with the De Passes and Elstracke in the early 17th century, sold well. The Queen Mary, holding the supplication of Thomas Hongar, inscribed "Fran. Delaram sc., Compton Holland exculd.," first state, before the plate was altered into an oval—£4 10s. (Thibaudeau); Queen Elizabeth, in a rich dress, with orb and sceptre, with lines, "Having reformed religion, established peace," &c., two impressions, one worn—£4 4s. (Fawcett); Princess Francis, Duchess of Richmond and Lenox, in coronation robes, illustrated oval—£5 (Jackson); The Lady Francis, Countess of Hertford, oval, a rare print—£4 10s. (Fawcett). James I., an equestrian portrait, bare-headed, holding the reins; beneath the horse is a view of London with four lines, beginning, "Behold the King," this exceedingly

of the day

The interest in this great print sale has been well maintained, more especially in the sale of the large collection of 77 works of Albrecht Dürer, including one or two copies and worn specimens which were placed for comparison with the fine prints. They were not all of the highest quality, though none could be considered bad impressions, and the prices showed that the general excellence of the collection was unusual. The highest price was obtained for the "Adam and Eve"—£125 (Colnaghi). This impression came from the Duke of Buckingham's collection. The one in Dr. Griffiths's sale last year brought £198; "The Nativity with St. Joseph at the Well" (B. 2) from the St. Aubyn collection—£76 (Thibaudeau); The set of the Passion, uniform, from the Buckingham collection, 16 prints—£31 (Danlos); "Jesus expiring on the Cross" (B. 24), from the Durand collection—£39 (Danlos); "The Infant Prodigal"—£12 5s. (Harvey); "The Madonna Crowned by an Angel"—£5 5s. (Mr. Addington); "The Madonna with Infant Jesus Asleep" (B. 38), Dumesnil Collection—£7 (Clément); "The Madonna with a Pear" (B. 41)—£10 15s.; "Madonna and the Monkey" (B. 42) and the copy by Wierix—£2 (Clément); "The Five Disciples," uniform set of five—£5 10s.; "St. George on Horseback"—£12 12s. "St. Eustachius kneeling before a Stag" (B. 57), about 16in. by 10in.—£15; "St. Antony" (B. 58)—£10 (Thibaudeau); "St. Jerome in his Chamber" (B. 60), in which the lion is such a wonderful piece of engraving—£17 10s.; the "Melancholia" (B. 74), a fine impression from the Beckford and Hodge collections, but not quite of the first water—£29 10s.; The Group of Four Naked Women (B. 75)—£15 10s.; "The Great Fortune" (B. 77), which is a very good one, but on thick paper—£19

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